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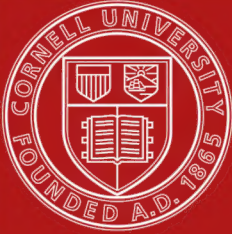
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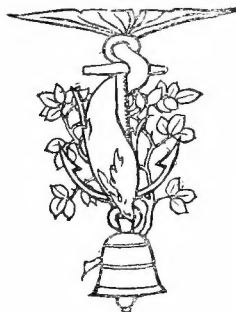
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LIVES AND LEGENDS OF THE ENGLISH BISHOPS AND KINGS, MEDIÆVAL MONKS, AND OTHER LATER SAINTS

BY

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Fathers of the Church,' 'The Elemen-
tary History of Art,' etc.*



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P R E F A C E

IT would be impossible to over-estimate the interest and importance of the history of the Church, as reflected in the lives of its noblest members, between the seventh and eighteenth centuries, during which, in spite of all the political and social changes continually taking place, the light of the true faith was kept burning by generation after generation of holy men and women, who, however much they may have differed in race, in character, and in position, were alike in their devotion to the Master they all served, and their readiness to lay down their lives for Him.

A very noteworthy feature of the first half of the period treated in this, the third and last volume of 'The Saints in Christian Art,' is the great number of Anglo-Saxons who have been admitted to the hierarchy of the saints. To this fact due prominence has been given, although, unfortunately, there exist but few works of art in which they are introduced, the result, of course, to a great extent, of the ruthless destruction after the Reformation of all that could recall the memory of the men who had upheld the rights of the Church, but still more to there having been no national school of religious art in England, such as was so long the glory of Italy, and in a minor degree of Germany and of the Netherlands.

Beginning with the first Bishops of Canterbury, the narrative in the present volume passes on to tell of the great work, in the North of England, of Saints Paulinus and Aidan, aided by their royal converts Saints Edwin and Oswald, and of their successors,

Saints Wilfrid, Chad, and Cuthbert ; after which are noticed the Saints of British origin who went forth to preach the Gospel to the fierce heathen of Northern Europe. Special chapters are devoted to the great Anglo-Saxon Abbesses, who had so important an influence over contemporary society, and to the royal Saints of the tenth and eleventh centuries, who set such noble examples to their subjects, more than one falling a martyr to his zeal for the Christian religion. To the great Archbishops Saints Dunstan, Alphege, Lanfranc, and Anselm, in view of their widespread influence, a large amount of space is assigned, whilst the less highly-placed Bishops, such as Saints Oswald of Worcester, Ethelwold and Swithin of Winchester, Hugh of Lincoln, and many others, are grouped together in chronological sequence.

In the second half of the book the interest is transferred to Italy, where, in the eleventh and twelfth centuries, were inaugurated the various Reformed Benedictine Orders that paved the way for the great religious revival of the twelfth and thirteenth centuries, in which Saints Francis and Dominic led the way, ably seconded by their enthusiastic followers: Saints Antony of Padua and Bonaventura, Saints Peter Martyr and Thomas Aquinas, with others less celebrated.

The examination of the noble works of art inspired by the life-stories of these, the very élite amongst the Saints, who were fortunate enough to be the contemporaries of Giotto, Fra Angelico, and Fra Bartolommeo, is succeeded by an account of the remarkable group of men who founded the Carmelite and Servite Orders. These in their turn give place to the many noble men and women who, in the fourteenth and fifteenth centuries, kept up the noble traditions of the thirteenth century, combining in a remarkable degree intellectual culture with zeal for a holy life; Saints Catherine and Bernardino of Siena, especially, having brought about many social as well as religious reforms in their native land.

The close of the fifteenth century was marked by a great falling-off in the number of men and women who have been accounted Saints, and it was not until long after their deaths that the great leaders of thought, Saints Ignatius Loyola, Francis Borgia, Carlo Borromeo, and their less well-known contemporaries, such as Saints Filippo Neri, Louis Bertrand, John of God, and others, were canonized; so that, although they had the privilege of living in the golden age of painting and sculpture, they have not been made the subject of any great masterpieces of painting or sculpture. Before the end of the century the decadence of religious art had set in, and Rubens is the only really great master who has chosen to represent scenes from the life of the founder of the Jesuits.

The general plan followed in the third is the same as that in the previous volumes of the 'Saints in Christian Art'; that is to say, the historical facts are first given, then the legends which have gathered round the nucleus of truth are related, the general characteristics by which a Saint may be recognised are enumerated and explained, the patronage assigned to him or her, with its reason, is stated, and examples are given of typical works of art in which the Saint under notice is introduced, either as a principal or an accessory figure.

Amongst the groups of less celebrated Saints will be found many of whom very little is really known, yet whose humble lives teach some good though simple lesson, and whose name has been saved from complete oblivion by some quaint effigy or inscription. The rule observed throughout has been to include every Saint to whom a special emblem has been given, and in the case of those of English birth, or whose work was done in England, it has been thought useful to include references to the churches dedicated to them, which are often almost their only memorials.

In selecting the illustrations, it has been thought well to include amongst the many familiar masterpieces of the past

examples of the work of such gifted modern interpreters of religious subjects as Ford Madox Brown, Sir Edward Burne-Jones, and M. Olivier Merson. The 'St. Edith of Polesworth,' one of a series of designs for a stained-glass window never yet executed, is indeed a noble presentment of a noble theme, whilst the 'St. Isidore' and 'St. Hedwig' of the great French master are full of the spiritual insight into things unseen, which is, alas! becoming ever rarer and rarer. Of very great interest also are the quaint 'Scenes from the Life of St. Neot,' from a sixteenth-century window in Cornwall, and the figure of St. Alphege, from one in the church named after him at Greenwich, which may be usefully compared with the 'St. Frideswide' window, by Sir Edward Burne-Jones, of Christ Church, Oxford. It may perhaps also serve to suggest to modern designers of ecclesiastical decoration, who are weary of the constant repetition of hackneyed subjects, how fresh and inexhaustible a storehouse of inspiration is at their command in the lives of their saintly fellow countrymen and countrywomen of the past.

NANCY BELL.

SOUTHBORNE-ON-SEA,
December, 1903.

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THE SAINTS IN CHRISTIAN ART

CHAPTER I

THE FIRST BISHOPS OF CANTERBURY

ALTHOUGH few, if any, of the great masters of painting or of sculpture have chosen to represent the early Churchmen of Great Britain, or, with rare exceptions, to give scenes from their lives and legends, no account of the Saints in connection with art could be considered complete, without some reference to the men to whom the cause of Christianity in the West owes so deep a debt of gratitude, and whose influence has left so indelible a mark on every branch of human culture. To their enthusiasm was mainly due, not only the rapid growth of the spiritual kingdom of Christ, but also the foundation of the great cathedrals, minsters, and abbeys which were amongst the outward and visible signs of that growth. Poems in stone they may well be called, by many craftsmen of varying temperaments, but all imbued with one desire; the promotion of the glory of God, and all alike content to live and die unknown if only their work might endure.

St. Augustine, who saved from destruction that unique survival of Roman times, St. Martin's Church at Canterbury, the modern windows of which commemorate various incidents of his career; St. Paulinus, the first Bishop of York, and the Apostle of East Anglia; his successor, St. Wilfrid, the restorer of York Minster and builder of a noble church at Hexham, of which the beautiful crypt still remains beneath the ruins of a later building; St. Benedict Biscop, founder of the Abbey of Wearmouth, and the first to introduce stained-glass windows into English churches; St. Aidan, the evangelizer of Northumbria; St. Cuthbert of Lindisfarne, the shepherd-poet, the

friend, and adviser of Saints Edwin and Oswald, whose name is still revered in the vast diocese he ruled so well ; St. Chad, the much-loved Bishop of Lichfield, whose shrine is still one of the treasures of its cathedral ; with many others less celebrated, all influenced the ecclesiastical architecture of their time, and are many of them commemorated in the sculptures and windows of churches erected long after they had passed away.

Amongst these pioneers of faith and worship precedence must be given to St. Augustine of Canterbury, not merely on account of his individual character or of the work he did, but also because of his association with the city which long before his arrival in Thanet had been the cradle of Christianity in Kent, the oldest kingdom of the Heptarchy, and since his death has remained the spiritual metropolis of England, the headquarters of the chief Primate of the English Church.

Of the early life of St. Augustine next to nothing is known, beyond the fact that he had been for some years Prior of the Benedictine Monastery of St. Andrew at Rome, before he was chosen by St. Gregory the Great as leader of the mission to England, which was to have such great and far-reaching results. As is well known, St. Gregory* had taken a special interest in the land of the Angles ever since, when he was still a young deacon, he had noticed the fair-haired slaves in the market-place, apropos of whom he made the celebrated series of plays upon words quoted in every account of the incident. 'Rightly,' he had said, 'are they called Angles, for they have the faces of angels, and are meet to be fellow-heirs with the angels in heaven ; well it is that their land is named Deira, for from the ire (*de ira*) of God shall they be rescued and called to the mercy of Christ ; and fitly is their King named Ælla, for Alleluia shall be sung in Ælla's land !'

Straight from the slave-market St. Gregory went to the Pope, and entreated him to send a mission to Britain, offering to go himself as leader if he were counted worthy, and when consent was given, he started at once with a few followers who shared his own enthusiasm. He had not, however, gone far, when he was recalled to Rome, for he had already so won upon the affections of his fellow-citizens that on his absence becoming

* For account of St. Gregory see vol. ii., pp. 290-300.

known a great tumult had arisen. The people had rushed upon the Pope as he was on the way to church, crying aloud that St. Peter would never forgive him for sending their dear Gregory away, and messengers were immediately despatched to bring the wanderer home. Reluctantly St. Gregory was compelled to abandon all hope of himself going to preach the Gospel to the fair-haired Angles to whom he had taken so great a fancy, but he never lost his strong desire to bring them into the fold, and when he became Pope, some fifteen years later, he at once set to work to pave the way for their evangelization. He began by sending instructions to a trusted priest in Gaul to buy young Angles that they might be instructed in the faith and sent back to teach their fellow-countrymen.

Meanwhile, a far more potent influence than could be that of any distant Pope had been at work in England. Some years before the famous interview in the market-place between the Roman deacon and the English slaves, King Ethelbert of Kent had married a Christian Princess, Bertha, daughter of the Frankish King Charibert, who had made the bridegroom promise never to interfere with his wife's religion. To Queen Bertha and to her chaplain, whose name is variously given as Leonard, Lindhard, and Liupard, is really due the credit of sowing the seed of the Gospel in Kent, or, to be more strictly accurate, of reviving the faith in Christ, which had grown cold in Southern England, for there is no doubt that when King Ethelbert brought home his bride, the Church of St. Martin's at Canterbury was already in existence. It was, indeed, the royal marriage which gave to St. Gregory the Great the opportunity he had long sought, and he lost no time in availing himself of it. He determined to send a small party of missionaries to England, and he chose as their leader the young Prior of the Monastery of St. Andrew in Rome, who had already distinguished himself as an eloquent preacher.

It seems to have been with some reluctance that St. Augustine accepted the arduous post assigned to him, for diffidence of his own powers was from the first one of his most marked characteristics. He could not, however, do otherwise than obey, and the little band set forth on their long journey with no weapon but the cross, with which to conquer all the obstacles on their way. They had not proceeded far, when their courage seems to have

failed them, and St. Augustine went back to Rome to beg St. Gregory to release them from their task, for he declared it was beyond their strength. The Pope, though he received the messenger kindly, would not hear of any drawing back, and bade him return to his companions at once. He gave him, moreover, most careful written instructions, and St. Augustine, his faith and courage strengthened by his interview with the Head of the Church, set forth anew, determined to lay down his life rather than show any further sign of wavering. Henceforth the finely tempered courage, so often the result of conquered fear, never again failed him. He so cheered and encouraged his monks as to imbue them with his own enthusiasm, and on his arrival in Britain was rewarded by finding that the dangers and difficulties supposed to await him had been very greatly exaggerated. Instead of savages of uncouth manners and barbarous speech, he found a courteous ruler, whose noble wife had already predisposed him to listen to the truth, surrounded by thanes of stately bearing, ready to welcome the strangers kindly, simply because they were strangers, and to extend to them an ungrudging hospitality.

As soon as King Ethelbert heard of the arrival of the missionaries in the Isle of Thanet he gave orders that all necessities should be supplied to them, and a few days later he went to visit them, attended by his Court. The important interview which ensued took place in the open air, because, it is said, the King feared that St. Augustine might cast some spell on him if he received him under a roof, although the probability is that there was no building in the neighbourhood capable of holding all who had a right to be present. In any case the meeting must have been a most beautiful and imposing sight. The monks in their long black robes, led by St. Augustine, advanced in solemn procession, chanting a litany, a silver cross and a picture of the Redeemer painted on a board borne aloft before them, to take up their position on the greensward of the chalk down, where the English were awaiting them. Then, after greetings had been exchanged between the monarch and the envoy from Rome, permission was given to the latter to address the assembled multitude. Unfortunately, the sermon which followed, and was translated by an interpreter as it was delivered, has not been preserved. All that is known is that it was a very long one, and that it was listened to with respectful

attention by the King and his thanes. When it was ended and St. Augustine craved to hear from Ethelbert's own lips what he thought of the message delivered to him, the astute monarch replied: 'Your words are fair, but they are new and of doubtful meaning.' For himself, he went on to say, he would not forsake the religion of his fathers, but, with enlightened liberality, he gave the missionaries full leave to win as many as they could to their belief, 'seeing that they themselves declared the service of Christ should be voluntary, not by compulsion.' Moreover, he assigned several houses in Canterbury to the newcomers, gave orders that all their wants should be supplied, and promised to hear their leader again later.

Charmed with this unexpectedly generous reception, St. Augustine earnestly thanked the King for his goodness, and joyfully led his little band to their new quarters, followed, no doubt, by a crowd of English spectators, eager to learn more of the strangers who had come so far to dwell amongst them. As they wound their way across the downs and marshes between the Isle of Thanet and their new home, the cross ever before them, the monks, relieved of all their terrors, sang together the pathetic refrain, 'Turn from this city, O Lord, Thine anger and wrath, and turn it from Thy holy house, for we have sinned,' bursting out every now and then into a glad shout of 'Alleluia!' thus fulfilling the prophecy made so long ago by the chief who had sent them forth.

Arrived in Canterbury, the monks at once began, says Bede, 'to imitate the course of life practised in the primitive Church, applying themselves to frequent prayer, watching and fasting, preaching the word of life to as many as they could, receiving only their necessary food from those they taught, living themselves in all respects conformably to what they prescribed to others, always disposed to suffer any adversity, and even to die, for that truth which they preached.'

In spite of the proverbial stubbornness of the men of Kent, the steadfast consistency of the missionaries gradually won upon the most obdurate, and on Whitsun Eve, 597, some six years after their first arrival, King Ethelbert himself was baptized by St. Augustine, probably in St. Martin's Church. The conversion of the monarch was, as a matter of course, succeeded by that of many of his subjects. The little sanctuary where Queen Bertha and her few Christian attendants used to

worship could no longer hold the ever-increasing congregation, and, with the consent of the King, St. Augustine converted the temple in which the Court had long done honour to the heathen gods, into a Christian church, naming it St. Pancras, after the boy martyr of Rome, whom he had always greatly venerated.* Later he consecrated anew, in the name of our Holy Saviour, God and Lord, Jesus Christ, a ruined building said to have been used for worship by Roman Christians, which in course of time developed into the fine church destroyed by fire in 1067, and replaced by the beautiful cathedral, now the chief glory of Canterbury. Out of the ruins of the Benedictine priory originally connected with the earlier church grew the famous King's School, founded by Henry VIII., and the remains of St. Augustine's own abbey were converted into an Anglican missionary college fifty years ago, so that the work inaugurated by the great pioneer of Christian education in England, may be said to have been continued almost without a break to the present day.

It was not until after the conversion and baptism of King Ethelbert that St. Augustine was consecrated Bishop; but as soon as that important event had taken place, he received instructions from Rome to go to Arles, there to receive the episcopal dedication from the hands of Virgilius, then the Apostolic Legate of Gaul. On his return to England after a brief absence, St. Augustine, now armed with fresh powers, continued the work so auspiciously begun, daily adding many new converts to the Church, and sending forth many eager missionaries to outlying districts. Unfortunately, in spite of his having so convincingly proved his ability to judge for himself, he was still continuously hampered with instructions from Rome, and never ventured to take any important step without writing to St. Gregory for instructions. This, of course, caused many delays and misapprehensions, with the result that scant justice has been done by some historians to the memory of St. Augustine. In obedience to orders from Rome, he left his beloved Canterbury to seek an interview with the representatives of the British Christians of the West, with a view to promoting the unity of the Church, or, in other words, to bring the infant community under the control of the See of

* See vol. ii., p. 64.

Rome. It is related that the Western Bishops laid a kind of plot against their newly-consecrated brother, deciding that if at the meeting he rose to receive them, they would listen to what he had to say, but that if he remained seated they would circumvent his wishes by every means in their power.

Exactly where the all-important gathering took place is not known, but it is supposed to have been on the site of the present Aust, in Gloucestershire, or on that of Cricklade, in Wiltshire. In any case, it was in the open air beneath a wide-spreading oak that the prelates gathered together to hear what the messenger from Rome had to say. St. Augustine, who arrived first, awaited the coming of the Welsh Bishops surrounded by his attendants, and, considering himself the representative of St. Gregory, he did not rise to greet the later comers. After this unfortunate beginning, it is little wonder that the succeeding conference was a stormy one. There were three points on which the Archbishop had instructions to insist: Easter was to be kept in accordance with the Roman custom; baptism was to be administered as in the Church of Rome; and the Celtic Bishops were to co-operate with the missionaries from Italy in the conversion of the heathen. St. Augustine, in spite of all his eloquent pleading, was defeated on all three questions, and the conference broke up without any results having been achieved, except the unfortunate one of the conversion of the two bodies of Christians in the British Isles from lukewarm friends into open enemies.

Considerably cast down at the issue of his journey, St. Augustine returned to Canterbury, there to resume the work of organization of the Church for which he was so admirably fitted. Before his death, which took place soon afterwards, he had completed the conversion of Kent and inaugurated that of East Anglia. St. Mellitus was consecrated Bishop of London, and St. Justus of Rochester, whilst many new churches were founded in outlying districts. As a rule, St. Augustine was everywhere courteously received, but the story goes that the men of Rochester, or, according to another version, those of Dorchester, would not at first listen to his preaching, but pelted him with fishes' tails. For this insult the holy man is said to have revenged himself in a very unworthy manner, praying God that the children of his persecutors should henceforth be born with fishes' tails; and, in spite of the wildly improbable nature of

the legend, a heated controversy has been waged as to when and how the curse was removed. Moreover, the news of the discomfiture of the men of Rochester spread far and wide, and in course of time it became customary amongst the people of Gaul to speak of all Englishmen as *caudati*, or tailed. Kentish longtails became a term of reproach freely applied by the French and the Scotch to the English, and at one time 'Longtails and Liberty' was accepted as a motto by the descendants of the offenders themselves.

Of the closing hours of St. Augustine's life nothing is known except that he breathed his last peacefully on May 26, 604, the year of the death of St. Gregory the Great. Before the end he named his fellow-worker Laurentius or Lawrence his successor in the See of Canterbury, so that, to quote his own words, 'the infant Church might not be destitute of a pastor even for a short time.' St. Augustine was buried at first, as was still customary in England in the seventh century, by the side of the road leading into Canterbury, but a few years later his remains were translated to the newly completed Abbey of Saints Peter and Paul, on the site of the present St. Augustine's College.

Although representations of St. Augustine are rare, he appears occasionally in old stained-glass windows, as in one in the Cathedral of Oxford, in which he holds his pastoral staff and is preaching to his monks. He is also, of course, included in the modern representations of the English Bishops which it has lately become the fashion to introduce in churches. In the great south window of Lichfield Cathedral, for instance, he is seen between Saints Chad and Aidan, and in the north-west window of Bristol Cathedral he is placed beneath Christ and the Apostles, with a fourteenth-century Abbot on either side of him. The scenes from the life of St. Augustine in the modern windows of St. Martin's Church, referred to above, include his landing at Ebb's Fleet, the procession to Canterbury after the first interview with King Ethelbert, the baptism of that ruler, and Queen Bertha worshipping in the old St. Martin's Church.

To make up for the paucity of actual representations of the great missionary of Kent, many traditional sites are revered in the districts evangelized by him. A beautiful cross erected by Lord Granville in 1884 marks the spot on which he is supposed to have stood when he preached his first sermon to King Ethelbert; in the cornfields adjoining the ruins of the Roman Castle of Richborough, near to which there used to be

a little church dedicated to the first Bishop of Canterbury, are various strange markings known in olden times as St. Augustine's Cross; and at Cerne Abbas in Dorsetshire is a spring still called St. Augustine's, which is said to have sprung up at the feet of the holy man, when, needing water to baptize a number of converts, he struck the ground with his staff. Of the many churches dedicated in the British Isles to St. Augustine, the greater number probably belong to the Bishop of Hippo; but some few, notably those in towns such as Alston in Cumberland, where the fête-day of St. Augustine of Canterbury was long celebrated by the holding of a fair, were no doubt originally named after him.

St. Lawrence of Canterbury, the successor of St. Augustine, had come to England with him, and had been one of his chief helpers in the arduous work of the evangelization of Kent. He was of Italian birth, and appears to have been a man of considerable culture, but little strength of character. The enthusiasm for the new religion began to wane in his diocese almost immediately after his accession to the episcopal dignity, and on the death of King Ethelbert in 616, thousands of so-called converts reverted to heathenism. Eadbald, the feeble son of the first Christian King, openly scoffed at his father's faith, threatened the missionaries with banishment, and revived the old sacrifices to the gods in Canterbury. Instead of boldly standing up for the right, as his great predecessor would have done, St. Lawrence weakly resolved to abandon his post, and is said to have been on the point of starting for Rome, when he was saved from that act of desertion by a dream in which St. Peter appeared to him, upbraided him for his cowardice, and scourged him so severely that when he awoke he found his shoulders covered with weals. Thoroughly ashamed of himself, he now resolved to remain in Canterbury, and having obtained an interview with the young King, he showed him his wounds, telling him by whom they were inflicted. This so terrified Eadbald that he entreated the Bishop to baptize him, promising, moreover, to do all in his power to win his subjects back to what he now felt must be the true faith. St. Lawrence, who on account of his strange vision is sometimes associated in art with St. Peter, died soon after the reconversion of the men of Kent, and was succeeded by St. Mellitus, who had been consecrated Bishop by St. Augustine.

The new Primate is chiefly celebrated on account of the

beautiful legend to the effect that, on the eve of the consecration of a little church founded by his convert, King Sebert, in Thorney Isle, where Westminster Abbey now stands, a fisherman named Edric, who was watching his nets in the river, saw St. Peter himself, attended by angels, go through the whole ceremony of consecration. When St. Mellitus and his clergy came the next day to the spot, Edric told them what he had seen, and the truth of the story was proved by many different signs, such as crosses on the walls, and wax which had fallen from the candles of the angels, on the floors. The Bishop accepted the situation, and merely changed the name of the island to Westminster. In memory of the supernatural incident, a tithe of the fish taken in the Thames was given to the Abbey until late in the fourteenth century, and the messenger who brought it was allowed to eat for one day at the Abbot's table.

St. Mellitus is also famed for having stopped a conflagration by making the sign of the cross, for which reason flames are his chief attribute in art. He occupied the See of Canterbury for four years only, and on his death St. Justus, Bishop of Rochester, was chosen to take his place. He, with St. Mellitus and St. Paulinus of York, had been sent to England by St. Gregory in response to an appeal from St. Augustine for more labourers to aid in reaping the great harvest in Kent, and on this account he is sometimes represented in ecclesiastical decoration, either stepping into or embarking from a boat. He, too, lived but a short time after his appointment to the new dignity, and although, during the next three centuries, the See of Canterbury was occupied by many able men, not one of them, strange to say, has so far been considered worthy of canonization. The next saint connected with Canterbury was St. Dunstan, who was appointed to that see in 959, but the continuity of the spiritual hierarchy of the Church was maintained unbroken elsewhere. It was, in fact, at Canterbury that the noble missionary, St. Paulinus of York, whose story is now to be related, was trained for the arduous task of the evangelization of the North. His work has indeed rivalled that of St. Augustine himself in its far-reaching effects, for it was carried on, or, to be strictly accurate, begun afresh, after his death by Saints Aidan and Wilfrid with a zealous wisdom, offering a marked contrast to the vacillating policy of the successors of the first Bishop of the South.

CHAPTER II

SAINTS PAULINUS, EDWIN, AIDAN, AND OSWALD

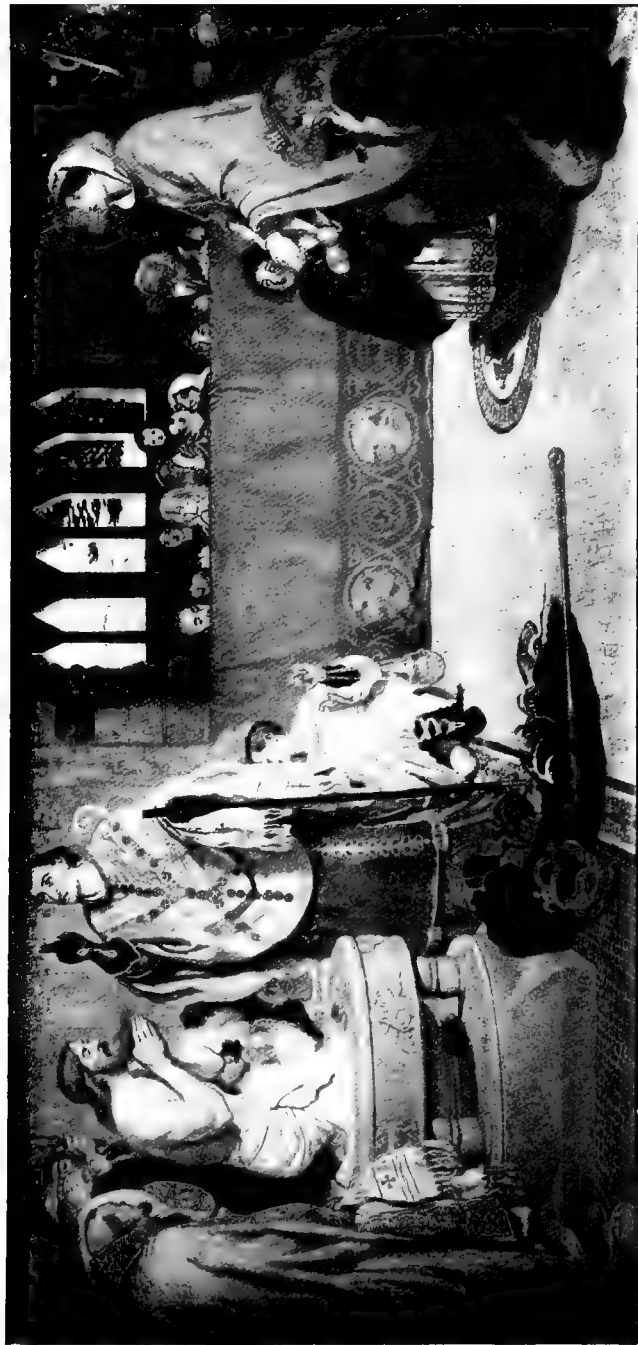
THE life-story of St. Paulinus, the first Bishop of York, and that of St. Edwin, the first Christian King of Northumbria, are so inextricably interwoven that it is impossible to treat them separately. The work of each was supplementary to that of the other, and it has even been suggested that long before their first historic meeting, when the future monarch was still a fugitive in East Anglia, his mind had been prepared for the teaching of the missionary from the South, by a vision (related below), the full significance of which he did not understand until long afterwards.

The son of the King Ella, or Alla, whose name had suggested the famous play upon words of St. Gregory the Great, when he cried in the market-place of Rome, 'Alleluia! the praises of God shall be sung in that land,' Edwin was supplanted on the death of his father by his brother-in-law, Ethelfrid the Ravager, and after many wanderings had, as he hoped, found a safe refuge at the Court of King Redwald, a lukewarm convert to Christianity, who was in the habit of worshipping the Redeemer and the heathen gods in the same temple. False to his faith, Redwald was easily tempted to be false also to his guest, and Edwin was presently informed that a plot was on foot for delivering him up to his enemies. He received the news with apparent disdain, declining to fly; but the revelation of Redwald's treachery was a cruel blow to him, and he knew not to whom to turn in his distress. One night, as he was sitting rapt in sad thoughts near the gate of his temporary home, a stranger of noble presence approached him, called him by his name, and showed a remarkable knowledge of his secret grief. A long and interesting conversation then took place, in the course of which the young Prince became ever more and more convinced of the supernatural character of his visitor. He was told that ere long he would be called to fill a great position, for even then the purpose of Redwald towards him had changed. Instead of meditating treachery against the ruler of East Anglia, he was gathering his forces for an attack on Ethelfrid, and 'when thou comest to thine own again,' said the mysterious

prophet, 'wilt thou still be guided by me?' Full of reverent awe, Edwin promised that he would, and the stranger, laying his hand solemnly on the young man's head, added: 'When this sign shall be given thee, forget not what I have said to thee, and delay not the fulfilment of thy pledge.' The vision then faded away, but before the Prince had recovered from his surprise a messenger came to summon him to the presence of King Redwald.

All that the stranger had prophesied came true. Redwald had, indeed, repented him of his intended treachery, and now invited Edwin to go with him to Northumbria. In a great battle which took place shortly afterwards on the banks of the river Idle, Ethelfrid was killed, and the young exile was proclaimed King in his stead. It was not, however, until Edwin had ruled wisely and well for ten years, that he was reminded of the strange vision which had preceded his change of fortune. Left a widower in the prime of life, he sought about for a second wife who would be a true helpmate to him in his onerous duties as Bretwalda, or overlord of what had now become a very important kingdom. His choice fell upon the Princess Ethelburga, daughter of King Ethelbert, and sister of his successor, King Eadbald. In the marriage settlement it was stipulated that the bride should be allowed to worship her own God in her own way, and she brought with her as her private chaplain St. Paulinus, the future Bishop of York.

The son, according to some authorities of noble Roman parents, whilst others claim that he was of British birth, St. Paulinus had been educated in the Monastery of St. Andrew, Rome, and from the first had followed with eager interest the career of St. Augustine. When the request for more labourers in the Kentish vineyard reached St. Gregory the Great, the young Paulinus was one of the monks chosen for the new mission, and from his arrival at Canterbury in 601 to his appointment as chaplain to the Princess, twenty-five years later, he worked zealously for the cause of Christ in the Diocese of Canterbury. Of those long probation years little is actually known, except that St. Paulinus was at first the trusted adviser of St. Augustine, and later of Saints Lawrence, Mellitus, and Justus. When, after the death of King Ethelbert, the course of Christianity seemed for a time to be lost in the South of



Mumhaster Town Hall

THE BAPTISM OF ST. EDWIN BY ST. PAULINUS

By Ford Madox Brown

By permission of Messrs Longman

To face p. 17

England, he remained at his post, showing no sign of wavering, and it was probably on account of his steadfastness that he was chosen for the difficult position of adviser to a Christian Queen in a heathen Court.

It has been suggested that this journey in the royal retinue was not the first taken to the North by St. Paulinus, and an attempt has been made to identify him with the mysterious visitor to King Edwin at the Court of King Redwald. Whether this be justified or not, it seems certain that the fame of the missionary had preceded him, for he was received with the greatest respect by his royal host, who from the first allowed him to preach to his subjects without let or hindrance. With prophetic foresight, St. Justus of Canterbury had consecrated St. Paulinus Bishop of York before the journey began, so that on the arrival of the latter in the new field of action, he was already accredited with full powers for the organization of the Northern Church.

St. Paulinus is described as having been at this time a man of commanding presence, with dignified and courteous manners, which secured for him at once the confidence of all with whom he was brought into contact. It was not, however, until a year after the royal marriage, that a seal was set upon his mission by the conversion of the King, which came about in a very romantic and dramatic manner. A dastardly attempt had been made upon Edwin's life by an assassin in the pay of the King of Wessex, only frustrated by the devotion of a courtier named Lela, who flung himself in front of the intended victim, receiving the fatal blow in his own breast. In the evening of the same day a daughter was born to Queen Ethelburga, and in his grateful relief at his own safety and that of his beloved wife, the King allowed St. Paulinus to baptize the child. He promised, moreover, that if the God of the Christians would give him the victory over his enemy of Wessex, he would himself acknowledge His supremacy. In a great battle which took place soon afterwards, King Edwin was completely victorious, and on his return home he is said to have been met by St. Paulinus, who, laying his hand upon his head, asked him if he remembered the compact made many years before. The King replied that he did indeed, and he at once summoned the Witan to announce to them his intention of becoming a Christian. It is related that when the wise men were dis-

cussing the new doctrine in the presence of their chief and of St. Paulinus, one of them suddenly burst forth with an eloquent comparison between the belief of the heathen and that of the Christians. 'So seems the life of men, O King!' he cried, 'as a sparrow's flight through the hall when you are sitting at meat in winter-tide, with the bright fire blazing on the hearth, but the icy rain-storm without. The sparrow flies in at one door, and tarries for a moment . . . then, flying forth from the other, vanishes into the wintry darkness from whence it came. So tarries for a moment the life of man in our sight, but what is before and what is after it we know not. If this new teaching,' he added, striking the very keynote of the whole matter at issue, 'tells us aught of these with any certainty, let us follow it.'

'None of your people,' said another of the councillors, 'have worshipped the gods more steadfastly than I, yet many of your subjects are more fortunate. Were these gods of ours worth anything, surely they would help those who worship them.'

To these and other comments, some full of worldly, others of unworldly, wisdom, St. Paulinus replied in an eloquent speech, which so wrought upon his hearers that they decided to have done with heathenism then and there. Led by a certain priest named Coifi, they set forth at once to destroy the chief heathen temple in the neighbourhood, the people looking on in wondering awe, unable to understand the extraordinary proceedings of their leaders. When the act of just retribution on the false gods who had shown themselves so unable to help their votaries was consummated, a little wooden church was hastily built at York, in which on Easter Day, 627, King Edwin and many of his chief councillors were baptized by St. Paulinus. This event was fraught with the most vital consequences to the whole of Northumbria; it was the first chapter in the chequered history of the great See of York, and it is still held in reverent memory by all interested in the early struggles of the Church in England. It is a favourite subject in modern ecclesiastical decoration, and has been very beautifully rendered by Ford Madox Brown in the fine composition known as the 'Baptism of the King,' one of the series of mural paintings in the Town Hall, Manchester, in which the characters of Saints Edwin, Ethelburga, and Paulinus are most sympathetically interpreted.

The six years which succeeded the conversion of King Edwin were full of success of the highest kind for him and for St. Paulinus, who worked eagerly together in spreading the truth. One of their first joint undertakings was to begin the building of a stone church, enclosing within it the wooden one in which the baptism had taken place, and elsewhere many new places of worship were founded, including one described by Bede as of beautiful workmanship at Lincoln, and another at Southwell, the precursor of the minster recently converted into a cathedral.

As time went on, so many flocked to be baptized that no church could hold them, and thousands received the sacred rite in the rivers of the North, a fact commemorated in various modern stained-glass windows, notably in one at Catterick in Yorkshire. Part of the course of the Derwent is still called the Jordan in memory of the scenes which took place on its banks, and Bede speaks of an old man who loved to talk of his own immersion in the Trent, in the presence of King Edwin and a great concourse of people, by St. Paulinus, whom he describes as 'tall of stature, a little stooping, his hair black, his face emaciated, his nose slender and aquiline, his aspect both venerable and majestic.'

Great indeed were the rejoicings in Rome over the success of St. Paulinus in Northumbria. The Pope hastened to send him the Primate's pallium, which he at the same time conferred upon Honorius of Canterbury, so that on the death of either of the two prelates the survivor might have the power of appointing a successor. A letter of congratulation was also written to King Edwin, in which the Roman Pontiff prayed that 'the God who had brought him to the knowledge of His name might likewise prepare for him mansions in the heavenly country'; but, alas! before the missive reached its destination the Christian ruler had already passed away. The heathen of the North, who had apparently acquiesced in the change of religion, had long been secretly meditating revenge for the destruction of their temples, and whilst King Edwin and the Bishop were happily engaged in founding churches, their enemies were laying plots for their destruction. In 636 King Penda of Mercia, and his old enemy, Cadwallon of Wales, in view of their common danger, formed a league against the Northumbrian ruler, and entered his dominions at the head of an overwhelming force. The subjects of King

Edwin rallied gallantly around him, but in a fierce battle which took place at Hatfield on October 12 he was killed, and his whole army put to rout. On the eve of the struggle the doomed monarch had confided his wife and children to the care of St. Paulinus, who, thinking it his first duty to save them, fled with them to Canterbury, where they were kindly received by King Eadbald and Bishop Honorius.

For his desertion of Northumbria in the hour of need the Bishop has not unnaturally been greatly blamed, and it is no doubt difficult to understand why he did not return to his post when he had placed his charges in safety. The idea of any such course of action does not appear even to have occurred to him, for without the slightest hesitation he accepted the See of Rochester, which happened to be vacant, and settled down to his work in his new diocese as if he had never been specially interested in any other. He lived another eleven years, and on his death, he was buried in what was then the chief church of Rochester, from which his body was later removed to the present cathedral.

The immediate result of the death of King Edwin and the flight of St. Paulinus was the complete disorganization of the Church of Northumbria. Many converts relapsed into heathenism, but some few of the lesser clergy clung with pathetic devotion to their posts. Amongst them must be specially mentioned a young deacon named James, who continued at the risk of his life to hold services in the unfinished church at York, and won some few renegades back to the fold. Fortunately for him, he lived to see the restoration of the true faith under the nephew of the unfortunate Edwin, the noble young King Oswald, who had been converted to Christianity as a boy by the monks of Iona, and in 635 led an expedition against the usurpers Penda and Cadwallon, defeating them in a terrible battle outside York.

The story of King Oswald exceeds in romantic interest even that of his uncle. The son of Edwin's cruel enemy, Ethelfrid the Ravager, his character was totally unlike that of his father, and in a residence of eighteen years at Iona he had become thoroughly imbued with the spirit of Christianity. On the eve of the struggle which won him his kingdom, he set up a cross in the midst of his camp, hence called Heavenfield, and made his soldiers kneel around it, to commit their cause to the Triune God,

whilst almost his first act after his coronation was to send to his old monastery for a missionary to aid him in the conversion of his subjects. The first monk who arrived was found to be thoroughly incompetent, but he was fortunately soon succeeded by the eloquent and earnest teacher, St. Aidan, who, with scant justice to Saints Augustine and Paulinus, has by some been called the true Apostle of England.

Of the early life of St. Aidan very little is known beyond the fact that he had been for many years a monk, and had been specially successful in the education of the young, before the message of King Oswald was received at Iona. It is related that, at a meeting of the brethren at which the unsuccessful missionary to Northumbria had given a very garbled account of his experiences, declaring that the people were so stupid and obstinate it was impossible to teach them, St. Aidan put him to shame by asking: 'Was it your severity or their stubbornness which was at fault? Did you not perhaps forget to begin as God Himself directed, by feeding your hearers with milk till they could digest more solid food?'

This wise remark at once arrested the attention of all present, and when the question arose as to who should now be sent to Northumbria, St. Aidan was chosen unanimously. In spite of his own reluctance to leave his work at Iona, he was compelled to obey the orders of his superiors, and having been consecrated Bishop, he started at once for his fresh sphere of influence. The new missionary was very cordially welcomed by King Oswald, and soon became his most trusted adviser. Instead of remaining at Court, however, the holy man took up his residence on the rocky islet of Lindisfarne, now known as Holy Island, off the coast of Northumberland, which is accessible to the mainland only at low-tide. He thus secured the seclusion he considered necessary to prepare himself for the great task he had undertaken, and although, as years went on, quite a large community of monks and pupils gathered about him, and he was often the guest of King Oswald at Bamborough, he remained poor to the end of his life, distributing all the gifts he received to the poor. Even when the King and his courtiers came to Lindisfarne no difference was made for them; they shared the simple food of the monks, and slept on the ground in the bare cells.

Many touching stories are told of the friendship between the

Bishop and the young monarch. It is said, for instance, that St. Aidan never really mastered the English tongue, and that King Oswald often went with him on his missionary journeys, standing beside him when he was preaching, and eagerly interpreting all that he said.

No Court banquet was considered complete without the presence of St. Aidan, although he rarely partook of any of the good fare provided. It is related that on one occasion when a great feast had been prepared, and the Bishop occupied, as usual, the seat of honour on the right hand of the King, a messenger came in to say that a starving multitude of people was clamouring for food outside the gates of the palace. Without a moment's hesitation, and regardless of the ill-concealed disappointment of his invited guests, St. Oswald at once ordered all the meat on the table to be distributed amongst the new arrivals, and the silver dishes containing it to be broken up and divided amongst them. This was an action after St. Aidan's own heart, and, laying his hand on that of the King, he cried, 'May this right hand never perish!' a prophecy supposed, as related below, to have been fulfilled.

Not long after this touching incident, so significant of the spirit of the times, a terrible pestilence broke out in Northumbria, and again King Oswald showed himself ready to sacrifice himself for his people. It is said that he prayed earnestly that God would allow him to die in their stead, and that the strange prayer seemed likely to be granted, for he was immediately taken ill with the plague. Just as he imagined himself to be dying, however, and messengers were about to start to fetch St. Aidan from Lindisfarne, the fever suddenly left him, and he heard a voice saying: 'Thy prayers, O King, are accepted. . . . God giveth thee thy own and thy subjects' lives. . . . Thou wert ready to die for thy people, but thou shalt live to be ere long a martyr for thy God.' After this remarkable vision the King rapidly recovered, no further case of sickness occurred, and the people, convinced that their beloved ruler had indeed saved them, became more eager than ever in their devotion to his cause. On every side Christianity rapidly spread, but, as had been the case under King Edwin, the heathen were not really overcome, but were all the time preparing to deal the blow which was to wreck the power of Oswald.

The fierce Penda, at the head of a mighty army, suddenly appeared beneath the walls of Bamborough, and having failed to reduce it by force of arms, he was preparing to set fire to it, when his evil design is said to have been frustrated by the prayers of St. Aidan, who from his retreat at Lindisfarne, saw the smoke ascending from the outlying cottages, and prayed to God to avert the evil. Immediately the wind changed, and the flames, driven suddenly backwards, destroyed many of the heathen invaders. The evil doom was, alas! however, only delayed. On August 3, 642, a great battle took place, it is supposed on the site of the present Oswestry in Shropshire, in which St. Oswald was killed. His last words were a cry to God for mercy on the souls of his soldiers, but his noble death did not save his remains from insult. The victorious Penda ordered the King's body to be cut in pieces, and the head, arms, and hands to be fastened to a stake set up on the fatal field, an incident from which the name of Oswestry, originally probably Oswald's Tree, is said to be derived. For a whole year the gruesome witness to the tragedy remained undisturbed, the right hand which had been blessed by St. Aidan, according to tradition, retaining its flesh undecayed. The sacred relics were then discovered by Oswy, King Oswald's brother, who sent the head to Lindisfarne, and the arms and hands to Bamborough, where they are still preserved in the church originally dedicated to St. Peter, but now named after St. Aidan. The mutilated corpse of the unfortunate ruler is supposed, after many wanderings, to have found a final resting-place in the Convent of Bardney, north of the Humber.

After the death of St. Oswald, his two brothers, Oswin and Oswy, united to oppose the usurper Penda, and were successful in defeating him. They then agreed to divide the kingdom their predecessor had done so much to consolidate; a fatal policy which was quickly followed by disastrous results. Oswy became jealous of Oswin, and endeavoured in every way to undermine his power. St. Aidan, who from the first had espoused the cause of Oswin, whom he loved as if he had been his own son, did all he could to inspire him with the courage which had distinguished King Oswald, but in vain. An earnest Christian, a faithful friend, and a most unselfish ruler, Oswin, who is accounted a Saint in the Roman Catholic Church, was no real leader of men. He was ready to give up everything

for the cause of Christ, but he could not be brought to see that he would best serve his Divine Master by the right performance of his own duties as King. A story very significant of his mistaken humility is told in connection with his gift of a valuable horse to St. Aidan for use in his missionary journeys. The Bishop, with scant gratitude, gave the horse to a beggar who had asked alms of him, and when King Oswin reproached him, he replied: 'Dost thou, then, care more for the son of a mare than for a child of God?' Astonished at such an answer, the young monarch was about to make an angry retort, when he remembered that St. Aidan was his spiritual superior, and, falling on his knees at his feet, he begged for forgiveness, declaring that he would never again interfere with him, no matter what he did.

Soon after this the armies of the two brothers met near Richmond in Yorkshire, but just as the battle was about to begin, Oswin decided to give up the struggle, and disbanded his men. He then hid himself with one trusted follower in the little village of Gilling; but his retreat was quickly discovered, and he was murdered by order of his brother, who could not feel secure on his throne whilst the fugitive still lived.

St. Aidan did not long survive St. Oswin. He was summoned to Bamborough by King Oswy, and although he thought it his duty to obey, he refused to enter the palace, taking up his abode in a tent near the church. He died quite suddenly as he was standing near his temporary home, and his body was taken back to Lindisfarne by his mourning monks. His death is said to have been revealed to St. Cuthbert, whose story is related below, by the appearance of a column of fire in the sky, as he was watching his flocks by night; an incident commemorated in a quaint old mural painting on one of the piers of the central tower of Carlisle Cathedral.

The special attribute of St. Aidan in art is a torch, probably in allusion to the attempt to burn the town of Bamborough, frustrated by him. Three scenes from his life are given in the *Icones Sanctorum*, and he appears sometimes, his torch in his hand, in ecclesiastical decoration, notably in a mural painting at Woolborough in Devonshire, in the sculptures of the southern portal of Chartres Cathedral, and in the windows of the chapter-house of the same building, whilst in the *sgraffiti* by Mr. Heywood Sumner in All Saints', Ennismore Gardens, London, he is represented teaching the little St. Chad to read. The

chief emblems associated with King Oswald, who is a very favourite Saint in the North of England and also in Switzerland, are a sceptre, on account of his royal birth; a cross, in token of his devotion to his Divine Master—both of which appear on the coins of Berg, of which city the royal Saint is patron; a hand, in memory of the prophecy of St. Aidan; a silver dish, which he is breaking in pieces for the poor; a dove above his head, in allusion to the special favour in which he was held by God, and a raven holding a ring or a letter in its beak, in memory of a legend to the effect that a raven was the messenger between him and the heathen Princess whom he converted to Christianity, and who eventually became his bride.

In the ancient church of Hornchurch, Essex, there used to be a quaint mural painting supposed to represent St. Oswald preaching to his people; on a rood-screen in Woodbridge Church, Suffolk, he is grouped with Saints Cuthbert, Blaise, and others, and he is introduced in the sculptures of Henry VII.'s Chapel at Westminster, in the choir stalls of Peterborough Cathedral, and the stained-glass windows of the chapter-house in Lichfield Cathedral. His memory is also preserved in numerous dedications of churches, especially in Yorkshire, where he is still almost as much revered as his great predecessor, St. Edwin, and at Grasmere in Westmorland is preserved a carved alms-box engraved with the name of King Oswald, and said to have been in use in his time.

CHAPTER III

SAINTS WILFRID, CHAD, AND CUTHBERT

AFTER the death of St. Aidan, who had been beloved and revered by all the Christians of Northumbria, whatever the differences amongst themselves, it seemed at first likely that the results of his long life-work would quickly be destroyed. King Oswy, the murderer of Oswin, was but a lukewarm Christian, and amongst the followers of the great Bishop of Lindisfarne there was not one of sufficient ability to take his place at the helm of the Church. Fortunately, however, the wife of the King, Eanfleda, daughter of Saints Edwin and Ethelburga,

whose baptism by St. Paulinus had been the initial step in the conversion of the North, was a woman of remarkable strength of character. Brought up by her mother to look upon the service of Christ as her first duty, and to believe that none ever appealed to Him for forgiveness in vain, she resolved to turn her husband's remorse for his crime to account by transforming that remorse into true repentance. She persuaded the King to have a beautiful monastery erected at Gilling, where the unfortunate Oswin had met his fate, and in it prayers were daily offered, not only for the soul of the victim, but also for that of his murderer. Moreover, it was, no doubt, due to the Queen's excellent management that the young Prince Alchfrith, a most devoted Christian, was admitted to a share in his father's authority, so that the place of the unfortunate Oswin was to a certain extent filled, and the light of the true faith was kept burning at Court until a new leader of the Church arose in the person of St. Wilfrid, whose fame has eclipsed even that of his great predecessors, Saints Paulinus and Aidan.

The son of noble parents, Wilfrid, the future Bishop of York, was born in 634, a few months after the defeat and death of King Edwin, and was educated at the Monastery of Lindisfarne, where he remained until he was nineteen years old. Imbued from his earliest childhood with the principles of Christianity, and endowed with many valuable qualities, the young Wilfrid early distinguished himself amongst his fellow-pupils on the Holy Island by his eager interest in his studies. From the first he espoused the cause of Rome in the controversy still being waged between the Celtic and the Roman Catholic Christians, a controversy which had been to some extent in abeyance during the life-time of St. Aidan, but after his death became more acrimonious than ever. The great apostle from Iona had done his best during his long and chequered career, to maintain peace between the rival parties, ever holding up before his flock the ideal of unity, entreating them not to confuse the non-essential with the essential, but in all things to emulate the example of the Master, whose singleness of purpose was one of the most marked characteristics of His life upon earth.

On the completion of his student years at Lindisfarne the young Wilfrid resolved to visit Canterbury and Rome, that he might study at the fountain-head the questions at issue, see with his own eyes the glories of the Eternal City, and kneel at

the feet of the successor of St. Peter. At Canterbury he remained a whole year, going thence to Lyons, where the Archbishop received him with the greatest kindness, and tried to persuade him to remain and work with him in his diocese. This Wilfrid refused to do, but he promised to visit Lyons again on his way back from Rome, and after a very brief stay in the Holy City, which more than fulfilled his expectations, he returned to the French town.

St. Wilfrid remained no less than three years in France, and he might possibly have been induced to spend the rest of his life with the Archbishop of Lyons had not the latter got into trouble with the authorities, who after due trial condemned him to death, an incidental proof that in France, at least, the Church was still subject to the civil power. St. Wilfrid seemed at one time likely to share the fate of his friend, so eagerly did he espouse his cause, but he was saved at the last moment and allowed to return to his native land. There he was eagerly welcomed by Prince Alchfrith, who recognised in him a kindred spirit, and the two were soon engaged together in many noble schemes, founding monasteries and churches throughout the length and breadth of Northumbria. The Prince supplied the lands and most of the money; the priest, St. Wilfrid, having now taken Orders, superintended every detail of the building in person, and the great religious houses of Ripon, Oundle, and Hexham were all due to the initiative of these devoted fellow-workers, who inspired everyone who came under their influence with their own enthusiasm.

When, not long after St. Wilfrid's return home, the great Council of Whitby met to consider the controversy on the observance of Easter, he was chosen to speak as the representative of the Roman party, and so great was his eloquence that he won over many of his hearers to his own opinion, including King Oswy, who had previously been inclined to espouse the opposite view. This was a turning-point in the career of the young priest, for the successor of St. Aidan in the See of Lindisfarne having died at a peculiarly opportune moment, St. Wilfrid was chosen to take his place, and there being no one in Northumbria competent to consecrate him Bishop, he went to France for the ceremony, which was duly performed there. Unfortunately, on his way back he was shipwrecked off the coast of Sussex, and the natives of that still

unconverted district, who looked upon the spoil of the sea as their legitimate prey, took him and his companions prisoners. Treated as slaves and threatened with death if they attempted to escape, it was only after a long delay that they managed to get away.

When the newly consecrated Bishop at last reached his see, he found it occupied by another prelate, for King Oswy, convinced that St. Wilfrid would never return, had appointed in his stead the saintly Bishop Chad, who, as related below, had already done good work elsewhere. St. Wilfrid, with the tact for which he was remarkable, made no protest, but quietly withdrew to Ripon, and devoted himself to looking after the many monasteries in which he was interested. It was not until four years later that justice was done to him, when Theodore of Tarsus, having been elected Archbishop of Canterbury, declared that St. Wilfrid was the true Bishop of Lindisfarne, and ordered Chad to retire. By this time York had become the principal seat of the Northern diocese, and to York Wilfrid joyfully repaired, there to begin the consolidation of the Church in Northumbria and the restoration of the great minster so inseparably connected with his name. At first all went well. On the death of the new Bishop's old friend, King Oswy, that ruler was succeeded by King Egfrid, who soon conceived a great affection for St. Wilfrid, so that it seemed likely the monarch and the prelate might work as cordially together as had King Edwin and St. Paulinus, King Oswald and St. Aidan. Unfortunately, however, St. Wilfrid, who was thoroughly imbued with the spirit of Roman Catholicism, believing it to be impossible to serve God as well in the world as in a cloister, lost his influence with King Egfrid, and with it much of his power for good in his own diocese, by encouraging Queen Ethelreda to leave her husband and withdraw to a convent at Coldingham. There the Bishop of York himself received her vows and bestowed on her the veil to which, as a married woman, she had no right, thus setting a final seal upon what was certainly a great error of judgment if nothing more. True, Ethelreda, whose retirement from the world, selfish though it undoubtedly was, has won for her the honour of canonization, had been forced into a marriage with the King against her own wishes; but the marriage once solemnized, there can be no doubt that it was her duty to accept the consequences.

St. Wilfrid's action with regard to the Queen was fraught with fatal consequences to himself and to the whole kingdom of Northumbria. Egfrid never forgave him, and soon afterwards married again, this time a woman of a very different stamp to St. Ethelreda, the Princess Ermenburga, who from the first conceived a violent prejudice against the Bishop, doing all she could to discredit him at her husband's Court. Archbishop Theodore was also greatly annoyed at what had been done, and although he had previously been entirely at one with the policy of St. Wilfrid, he now regretted having insisted on the retirement of Bishop Chad. Unwilling, or perhaps unable, to rescind entirely his own appointment, he now resolved to neutralize its effects by breaking up the Northern see into four parts, and, in spite of the eager protestations of St. Wilfrid, three coadjutors were appointed to work with him. In vain the angry Bishop appealed to the King, who declared that the Archbishop was right: Northumbria was too large a diocese to be ruled over by one man. St. Wilfrid appealed to the Pope, and in so doing widened the unfortunate breach between the two parties in the English Church. Great as was the risk involved in leaving his post at this critical juncture, he did not hesitate for a moment to start on a journey which must necessarily occupy many months and give his enemies plenty of time to plot against him.

Arrived in Rome, the Bishop was well received, and at a council summoned to consider the questions at issue between him and Archbishop Theodore, the verdict was entirely in favour of the former. Armed with a decree reinstating him as sole administrator of the See of York, signed by the Pope and all the lesser dignitaries of the Papal Court, the Bishop hastened home, but, to his dismay and disappointment, he was treated as an impostor. Doubts were thrown on his ever having made the journey to Rome; the precious document, bristling though it was with official seals, was declared to be an impudent forgery, and it is even said that, at a meeting held at Whitby to consider the matter, the Papal edict was flung into the sea; a story to which credence has quite recently been given by the discovery on the cliffs below the ruined Abbey of St. Hilda of a leaden seal on which can still be deciphered the name of Boniface, an arch-deacon, who was certainly one of the signatories at the Roman

Council. Instead of being restored to his former high position, St. Wilfrid was sent to prison, where he remained for nearly a year, and was only released through the intercession of St. Ebba, the sister of the late King Oswy, who succeeded in arousing the superstitious fears of King Egfrid and his wife, by telling them that they had forfeited the favour of Heaven by their injustice.

A free man once more, but deprived of all his dignities, St. Wilfrid now determined to leave Northumbria, and took refuge in the still heathen district of Sussex, whose King had, however, been recently converted to Christianity by his wife, so that the way was to some extent paved for the evangelization of the people. Joining a little community of Celtic monks at Bosham, who had so far made no converts, St. Wilfrid, with rare courage, set to work to begin life over again. Finding the natives in great straits for want of food—a three years' famine having devastated the country—his first care was to supply their temporal necessities. It is related by Bede that he taught them to fish, and, by the blessing of God, so great a harvest was reaped from the sea that all want was soon at an end. Having thus won the affections of the ignorant heathen, the Bishop proceeded to prove himself an equally skilful fisher of men, and ere long he had converted the whole nation to the true faith, thus nobly fulfilling the Gospel precept of returning good for evil, for it had been in this very Sussex that he had nearly met his death on his return from his first journey to Rome.

After he had been working in Sussex for several years, St. Wilfrid, to his delighted surprise, was summoned to London by Archbishop Theodore, who, feeling his end approaching, was filled with remorse for his injustice in the matter of the See of York. In a touching interview the old man owned that he had been hasty, entreated St. Wilfrid to forgive him, and offered to make any amends in his power. Deeply moved, St. Wilfrid replied that he fully forgave everything, acknowledged that he, too, had been in fault, and begged the Archbishop to think no more of the past. Theodore then offered to nominate him his own successor in the See of Canterbury; but St. Wilfrid begged to be allowed to return to his old diocese of York, and almost the last act of the Archbishop was to write to the King of Northumbria pleading for the reinstatement of the man whom

he had done so much to injure. The appeal was successful, and St. Wilfrid returned to his former post a wiser and humbler man. His enemies, however, were still active, and on every side he met with opposition. Berthwald, the successor of Theodore at Canterbury, turned against him, and once more the persecuted Bishop had to appeal to Rome. Again he was successful in convincing the Pope of the justice of his cause; again his long absence was fatal to any really satisfactory result of the verdict, and on his way home he was taken seriously ill at Meaux. He lived to reach York, but he was never the same man again, and in the end he voluntarily resigned his see, though he continued to visit constantly the many religious houses in which he was interested. He died at Oundle in 711, having perhaps, in spite of all his vicissitudes, done more than any other man to educate as well as evangelize the people of Northumbria. He was buried in the church of the monastery founded by him at Ripon, but his remains were translated to Canterbury in the tenth century.

St. Wilfrid, whose memory is preserved in the dedication of no less than forty churches in the North of England alone, and whose fête-day, August 1, is still celebrated at Ripon, is occasionally represented walking on the beach, with a stranded vessel in the distance, in manifest allusion to his shipwreck on the coast of Sussex. In certain old engravings a ruined tower is introduced behind him, the reason for which is obscure, though it is supposed by some to have reference to the subdivision of his diocese. He appears, wearing his Bishop's robes, in various mural decorations in the churches of the districts in which he worked, notably, in one in St. Andrew's at Hexham, where he is associated with St. John of Beverley. On the choir stalls of Chichester Cathedral he is depicted receiving the gift of the Monastery of Selsey from Ceadwalla, and in an old English missal preserved at Jumièges he is represented restoring a dead child to life, in order to baptize it.

St. Chad, or Ceadda, who is sometimes represented, for a reason explained below, kneeling, with his head raised as if listening in rapt attention, was a man of very different character to the fiery and impetuous St. Wilfrid. Of a humble, retiring disposition, he was one of four brothers who early dedicated their lives to God. Educated at Lindisfarne, St. Chad owed much of his success as a teacher to the influence of

St. Aidan, who took a very special interest in him, and on leaving Holy Island he retired to the Monastery of Lastingham, founded by his brother, St. Cedd. There St. Chad would gladly have remained for an indefinite time as an unknown monk, but on the election of St. Cedd to the bishopric of London, he was made Abbot of Lastingham, and compelled to give up the life of pure meditation which was his own ideal. This was but the first step in a career of public usefulness, for soon afterwards King Oswy appointed him to rule the see of York during the absence of St. Wilfrid, and until the return of that prelate three years later, St. Chad worked hard in his new field, travelling about, says Bede, 'not on horseback, but after the manner of the Apostles, on foot, to preach the Gospel in towns, the open country, cottages, villages, and castles.'

On the reinstatement of St. Wilfrid at York, St. Chad gladly retired once more to his convent, but he was quickly recalled to active work by Archbishop Theodore, who made him Bishop of the great diocese of Mercia, extending from the Severn to the German Ocean, and comprising no less than seventeen of the present counties of England. Making Lichfield his headquarters, St. Chad threw himself heart and soul into the new work, continuing, however, to live the same simple individual life as before, and spending every spare moment at prayer in a little oratory near the church. It was only with the greatest reluctance that he consented to give up his habit of going everywhere on foot, and it is related that on one occasion Archbishop Theodore himself lifted the Bishop on to a horse, telling him it was his duty to spare himself fatigue for the good of his people.

St. Chad only lived for two years and a half after his promotion to the See of Mercia, but in that short time he had endeared himself to the hearts of thousands, as proved by the loving veneration in which his name is still held. He is said to have had a great fear of death, counting himself an unworthy servant, who had lamentably failed to cope with the difficulties of his great position. Not long before the end, however, when he was praying in his oratory, he was reassured by a visit from a choir of angels, of whom one is supposed to have been his brother St. Cedd, who had died not long before. Their sweet voices were heard singing by a monk at work in the garden outside, who told his brethren that when the heavenly music had

died away, the Bishop came to the window to look out, his face shining with an unearthly light. Seven days later St. Chad passed peacefully away surrounded by his clergy, whom he exhorted with his last breath to prepare for their own end by watching, prayer, and good works. He was buried near the present Stowe Church, but his remains were later transferred to the beautiful cathedral named after him, where they rested until after the Reformation, when they were taken to Birmingham, and are now enshrined in a Roman Catholic Church near that town.

The memory of St. Chad is preserved in the dedications of many churches, not only in his own diocese, but as far north as Scotland; and in London a whole district, that of Shadwell, a corruption of Chad's Well, is named after a now-dried-up medicinal spring, to which in olden days hundreds of pilgrims used to flock, to be cured of their diseases through the intercession of the holy Bishop.

Amongst the lately restored sculptures of the exterior of Lichfield Cathedral is a fine group representing the baptism by St. Chad of the two sons of Wulphere, King of Mercia, who are said to have been led to the oratory of the Saint, when they were out hunting, by a hart with a rope round its neck. They were received by the Bishop with such awe-inspiring dignity that they fell at his feet in wondering reverence. He converted them to Christianity, warning them that they would be called upon to suffer for their new Master, and after their assassination he turned the remorse of their murderer to true repentance, granting him absolution on condition of his founding several churches and monasteries. In the long row of statues of the rulers of England on the west front of the same cathedral, St. Chad occupies a place of honour in the centre, with the Saxon Kings on one side and the Norman on the other, whilst the modern medallions of the interior include various incidents from his life, such as his consecration as Bishop of York and Archbishop Theodore lifting him on to a horse.

Worthy in every respect to rank with Saints Wilfrid and Chad was the shepherd-poet and hermit Bishop, St. Cuthbert, whose touching story appeals with irresistible force to all who are able to appreciate the simple beauty of a life lived from first to last in true touch with the divine. Who St. Cuthbert was and whence he came are alike unknown, but although some, including Montalembert, claim that he was of

noble birth, he is generally supposed to have been of lowly origin. However that may be, it seems certain that he was received into the house of a poor widow in the village of Wrangleford, near Lammermoor, when he was eight years old, and began at once to earn his own living as a shepherd. He soon became a leader and hero amongst his playfellows, for in running, jumping, and wrestling he excelled them all. Presently, however, a sad trouble overtook him, for he hurt his knee so badly that he could no longer lead his flock to the pastures or join in the sports of his comrades. He used to lie outside the door of his home and gaze wistfully towards the hills, striving earnestly for resignation, but longing to be free to wander forth again.

All the simple remedies known to the villagers were tried in vain, and it seemed as if the poor boy would be a cripple for life, when help came from a very unexpected quarter. One day a noble-looking stranger on horseback suddenly appeared before him, and, dismounting, inquired what ailed him. The child told of his injured knee, and the man examined it, making many inquiries as to how the accident had happened. He then told St. Cuthbert not to lose heart, for the mischief could be easily remedied: all that was needed was the application of a poultice of flour and milk. This simple advice given, the stranger remounted and rode away, leaving St. Cuthbert fully convinced that his visitor had been an angel sent from heaven to his aid. The poultice, or the faith with which it was applied, worked wonders. In a few days the little shepherd was completely restored to health, but the incident had made a deep impression upon his mind, and was the turning-point in his life. He no longer cared, as he had done before, to take the lead amongst the village boys, but delighted in the long hours spent on the bleak hillside with his flock, communing with God and with his own soul, and learning secrets such as Nature reveals to none but the pure and single-hearted. To him every homely scene was full of deep spiritual meaning; the commonest wild-flowers were revelations of God; the wild animals that haunted the woods and hills, the moors and cliffs, of his native land were entitled to his respect and love, and he was endowed with the rare gift of inspiring them with confidence in his willingness to help them.

Several years seem to have passed by before St. Cuthbert

craved for anything more than this simple life of prayer and meditation, but one night a vision was vouchsafed to him which aroused his ambition to take a more active share in the service of God. He saw heaven opened, and a group of white-robed angels, bearing in their midst the soul of some departed Saint, and when he heard the next morning that St. Aidan had passed away, he felt convinced that he had been privileged to see the spirit of the great apostle enter into the presence of his Lord.

Some have seen in this vision nothing more than the effect upon the imagination of a dreamy boy, of a shower of meteors suddenly illuminating the darkness of the night; but whatever it may have been that St. Cuthbert saw, it so impressed him, that it led him to give up his humble work of keeping sheep and withdraw to the Monastery of Melrose, founded by St. Aidan. It is related that, when the shepherd arrived, the Prior at once recognised in him a man of unusual gifts, and greeted him with the words: 'Behold an Israelite indeed, in whom is no guile.' Instead of being forced, as was customary at the time, to serve a long apprenticeship of drudgery, the novice was admitted without delay to the privilege of preaching, and was sent to teach the people of the neighbourhood, quickly winning all hearts by his simple eloquence and ready help in trouble.

St. Cuthbert had not long been a member of the community at Melrose, when the Prior was taken ill, and summoned the youthful preacher to his bedside to tell him that he was to be his successor, adding the further prophecy that he would later become a Bishop. In spite of his shrinking from earthly honours, St. Cuthbert knew that it was his duty to submit to the will of God, and when, after the death of the old Prior, he was called upon to take his place, he accepted the position without demur, religiously fulfilling all its obligations, though he continued to live nearly as simple a life as when he was a mere monk. It was a deep grief to him when, after only a few months' happy work at Melrose, he was transferred to Lindisfarne, with instructions to persuade the monks there to accept the decision of the great Council at Whitby in the controversy between the Celtic and Roman parties in the Church. This was a thoroughly uncongenial task to St. Cuthbert, who cared little for outward forms, and in his own pure and undefiled life had already realized the ideal of true religion.

For twelve years, however, he laboured zealously at the work given him to do, and in the end succeeded in achieving the desired result. The monks of Lindisfarne adopted the Roman ritual prescribed by the Council, and, which was even better, they became imbued with their Prior's own enthusiasm for a noble, unselfish life. At the end of the twelve years St. Cuthbert asked for and obtained permission to withdraw to the rocky islet of Farne, there in silence and solitude to refresh his soul after the long conflict. For eight years he dwelt practically alone in a cell built by his own hands, and encircled with a mound of earth so lofty that he could see nothing but the sky. To accommodate those who came to ask his advice, however, he had a large rest-house erected near the beach, in which his visitors were hospitably entertained by certain monks set apart for the service.

It seemed at one time likely that the holy hermit would be allowed to spend the rest of his life in his wild retreat, and that the prophecy of the Abbot of Melrose would not be fulfilled; but on the See of Lindisfarne becoming vacant, St. Cuthbert was unanimously nominated Bishop. A deputation was sent to Farne to summon him to York to be consecrated, and although he at first refused to accept the new dignity, he finally yielded. Until two months before his death he religiously looked after the interests of his diocese, which, though named after a small island, extended over a considerable portion of the mainland. Sometimes on foot, sometimes on horseback, he journeyed to and fro, baptizing and confirming the thousands who were won over to the faith by his simple eloquence. Such crowds sometimes gathered to hear him preach and receive his ministrations that no building could hold them, and temporary shelters were constructed of branches of trees, recalling the old days when Israel dwelt in tabernacles.

Two months before St. Cuthbert's death it was revealed to him that his end was near, and, to the great grief of all in his diocese, he resolved to withdraw once more to his beloved islet of Farne, there to prepare to meet his Judge. His resignation was reluctantly accepted, and, attended only by two monks, he went back to his cell, where he peacefully breathed his last on March 20, 687. The tidings were flashed to the mainland by a signal agreed upon, and throughout the length and breadth of what had so long been his diocese, the dirge for

the beloved Bishop was sung. In accordance with his own request, St. Cuthbert was buried at Lindisfarne, but his remains were not allowed to rest there. In 875, when a descent was made upon Holy Island by the Danes, the monks fled, taking St. Cuthbert's body with them, and it was not until 995, after changing hands many times, that the sacred relics finally reached Dunholm, on the site of the present Durham, where a little church of 'wands and branches' was constructed to receive them, till a more suitable building could be erected. Later the so-called White Church was built in honour of St. Cuthbert by Bishop Aldhelm, to be in its turn replaced by the Cathedral of Durham, which still enshrines the tomb of the much-loved Bishop.

The few well-authenticated facts of the life of St. Cuthbert have been supplemented by many quaintly picturesque legends; reflecting in a marked degree the character of the man who, in spite of his high position in the Church, with all the anxieties it involved, retained to the last the simple faith of the shepherd lad who had seen heaven lying open before him. It is related that, even when St. Cuthbert was a mere boy, the winds and waves obeyed him, for one day, when some boats laden with timber were trying in vain to enter the harbour at the mouth of the Tyne, he cried aloud to God for help, and the wind immediately changed. Later, when one of the beams of his cell on Farne islet was washed away in a storm, he bid the waves restore it, and they cast it at his feet upon the beach. Equally great was his power over disease and human distress of every kind. When the wife of a mighty thane was seized with madness, the prayers of the Saint restored her to sanity even before he saw her; when his monks were hungry, he called upon an eagle to feed them, and the great bird at once dropped a fish he was bearing off to his eyrie. Angels visited the saint in his monastery, and on one occasion a heavenly stranger left three loaves of bread upon the table, which filled the refectory with a delicious scent. On the eve of the defeat of King Egfrid St. Cuthbert prophesied that the royal cause would be lost, and saved the life of the Queen, who was waiting the result of the battle at Bamborough, by warning her in time for her to flee.

When St. Cuthbert was apparently alone on the islet of Farne, he was, it is said, constantly surrounded by numbers of lowly friends, the birds of the air supplying him with all he needed,

and the fish of the sea obeying his voice. The monks from the house of rest on the beach used to tell their visitors that they often heard St. Cuthbert and the birds talking together, evidently understanding each other's speech; and one of the brethren, perhaps with a more vivid imagination than his comrades, declared that on a certain cold morning he had seen two otters warming the feet of the Saint by rubbing them with their fur. Every day St. Cuthbert used to take a bath in the sea, and, no matter what the weather might be, he would stand for hours with only his head above water, praising God, as the sea-birds circled around him.

On his death-bed St. Cuthbert is said to have laid special injunctions on the monks of Lindisfarne to protect the birds of the island, and he bequeathed a small sum of money to aid them in their task, declaring that anyone who should break the promise would meet with a terrible punishment. To this injunction the poetic name of 'St. Cuthbert's Peace' has been given, and ever since the death of the Saint it has, with rare exceptions, been religiously kept, no one being allowed to molest the birds on the islet of Farne, where they have, as a matter of course, multiplied exceedingly. Even the big birds are said to be restrained by some invisible power from hurting the smaller ones, and dire was the fate which befell a hawk that ate a lame sparrow belonging to a monk named Bartholomew. The hawk was compelled to fly ceaselessly round and round the islet till he was forgiven in the name of St. Cuthbert by the owner of the victim, and it is claimed that since then no bird of prey has dared to indulge its evil propensities. After the death of the holy Bishop some of the wonderful power he had exercised during his life would appear to have remained in his insensate remains. When his coffin was opened more than a year after his soul had departed, his body was still unchanged, and, in the words of an old chronicler, looked as if it 'only wanted heate to make it live.' On the long journey from Lindisfarne, when the monks were often sorely weary of dragging their heavy burden along, St. Cuthbert himself often came to their aid, ordering the sea to widen to give passage for their boat, as they steered out of the narrow inlet; revealing to them where they could find a horse to draw the coffin along for them, and finally indicating the right place for interment by making the body so heavy it was impossible to move it.

In Durham Cathedral there used to be a quaint bas-relief, now replaced by a panel, commemorating an incident of the last stage of the wanderings of the dead Bishop, which, under the care of different custodians, had lasted for more than a hundred years. This bas-relief represented two women with a cow, and the story to which it refers is thus related by Sanderson in his 'Antiquities of Durham': 'Coming with him [St. Cuthbert] to a place called Wardenlawe, they could not with all their force remove his body further, for it seemed fastened to the ground . . . whereupon they fasted and prayed three days with great devotion, to know by revelation from God what to do with the holy body, which was soon granted to them, it being revealed to Eadmer, a virtuous man . . . that he should be carried to Dunholme. They were again in great distress in not knowing where Dunholme lay; but as they proceeded a woman wanting her cow called aloud to her companion to know if she had seen her, who answered she was in Dunholme. This was a happy and heavenly sound to the distressed monks, who thereby had intelligence that their journey was at end, and the Saint's body near its resting-place.'

The tradition of the actual place where the bones of St. Cuthbert now rest is kept in the Benedictine Order, being known to one abbot and two monks only. The secret is not, according to the Roman Catholics, to be revealed until Mass shall again be said in Durham Cathedral.

A linen cloth that St. Cuthbert had used in celebrating Mass was long kept as a standard by the Northumbrians, and is said in every case to have brought victory to their arms. Sir Walter Scott refers in 'Marmion' to an old superstition, that St. Cuthbert himself is sometimes seen sitting on a rock by Lindisfarne 'toiling to thread the sea-born beads that bear his name'—that is to say, the fossil encrinites found in the neighbourhood, which used to be made into rosaries. The sainted apparition is supposed to sit on one rock, and use another as an anvil, and the 'beads' thus manufactured were long looked upon as charms by the islanders.

The special attributes in art of St. Cuthbert are a pillar of light above him, in allusion to his vision of the soul of St. Aidan entering heaven; a table with three loaves upon it, in memory of the angel's visit to his refectory, and a swan beside him, possibly merely to indicate his familiarity with all

birds, but explained by some as indicating his love of solitude, of which the swan is an emblem. Occasionally, as in an old statue in Durham Cathedral, and in a fourteenth-century stained-glass window in Christ Church Cathedral, Oxford, St. Cuthbert is represented holding in his hand the head of St. Oswald, probably merely because, as related above, it was buried at Lindisfarne. Some, however, claim that it was actually taken to Durham in the coffin of the Bishop, though it was certainly not there when the coffin was opened.

The memory of St. Cuthbert, who is the patron Saint of the shepherds of the North of England and of the mariners of the North Sea, is still greatly venerated in his diocese, where many churches, most of them marking the resting-places of his dead body on its long journey, are dedicated to him. He is looked upon as the true founder of Durham Cathedral, although its first stone was not laid until several centuries after he had passed away. 'After many wanderings past,' says Sir Walter Scott in 'Marmion,'

'He chose his lordly seat at last
Where his cathedral, huge and vast,
Looks down upon the Wear.'

Various scenes from the life and legend of St. Cuthbert were introduced in the stained-glass windows—now, alas! destroyed—of the chapel containing his tomb, known as that of the Nine Altars, one of which is dedicated to him and to St. Bede; and in the library of the cathedral are preserved the robes taken off the remains of St. Cuthbert when his coffin was opened in 1827.

The backs of the stalls in Carlisle Cathedral are adorned with three series of interesting fifteenth-century mural paintings, each picture with a rhymed description beneath it. Saints Antony the Great, Augustine, and Cuthbert are there commemorated, and the incidents from the legend of the last named include: the healing of the injured knee, when 'Her the angel did hym eale, and made hys grievous sore to hele;' the prophecy that St. Cuthbert would be made a bishop, when 'Her Basel told hy yt must de, and after yt bysshop should be;' the finding of his body still undecayed, when 'xi yere after yt beryd was he, yai fand hym hole as red may ye.' On the north-east pier of the central tower of the same cathedral there used to be a representation of St. Cuthbert

tending his flocks and gazing upon the vision of St. Aidan's soul entering heaven, and in Pittingdon Church, Durham, are traces of mural paintings of his consecration as bishop and the visit of the angels.

CHAPTER IV

A GROUP OF SEVENTH-CENTURY SAINTS OF BRITISH ORIGIN

ON the death of St. Cuthbert, a monk from the Abbey of Ripon, named Ethelwald, took possession of the lonely cell on Farne Islet, where he dwelt for twelve years, rigorously maintaining in his dealings with the wild creatures the traditions of his great predecessor, and winning also a great reputation for his power over the winds and waves. When he died, he was buried above the tomb of St. Cuthbert at Lindisfarne, and his body shared the long wanderings of that of the celebrated bishop, finding with it a final resting-place at Durham, where it still remains. The memory of St. Ethelwald is preserved in a church dedicated to him at Alsingham, the sole relic of a monastery founded in his honour in the twelfth century.

As Bishop of Lindisfarne, St. Cuthbert was succeeded by St. Eata, who had been one of St. Aidan's first pupils at Iona, and was Abbot of the Monastery of Melrose when the young Cuthbert came to seek admission, after his wondrous vision on the hillside. St. Eata held the See of Hexham as well as that of Lindisfarne, but he exercised comparatively little influence over his time, and his fame has been completely overshadowed alike by that of his master, St. Aidan, and of his pupil, St. Cuthbert. He is occasionally introduced in ecclesiastical decoration, wearing his bishop's robes, notably on a screen in the Cathedral of Hexham, where he is grouped with Saints Wilfrid of York, John of Beverley, and other church dignitaries.

Another bishop of Hexham, whose name is still much honoured in the North of England, was St. Acca, the successor of St. Eata, and the devoted follower of St. Wilfrid of York, whom he accompanied on his last journey to Rome. During his long episcopate of thirty years, St. Acca did much to

improve the cathedral of Hexham, and on the screen mentioned above his figure appears beside that of St. John of Beverley.

Not only in the North but in the South of England was great progress made in the organization of the Church in the seventh and eighth centuries. Amongst the ecclesiastics who rose to eminence as earnest workers in the cause of Christianity, none was more worthy of his fame than St. Birinus, the first bishop of Dorchester in Oxfordshire. Of Roman birth, he was sent to England by Pope Honorius to sow the seed of the holy faith in the Midlands; but finding, when he landed in Hampshire, that the dwellers on the coast were still unconverted, he resolved to remain and preach the Gospel to them before going further.

A man of great eloquence and most winning personality, St. Birinus quickly made many converts, the simple peasants and fisher-folk learning to look up to him, as one able to aid them in every necessity. At first he lived on the vessel in which he had come to England, that lay at anchor in the roadstead, going backwards and forwards to the shore in a small boat. On one occasion, when this boat was missing, he is said to have walked dry-shod from the beach to his ship, carrying with him some consecrated bread he had accidentally left behind him after an open-air service. For this reason the special attributes in art of St. Birinus are a ship and a chalice, and he has been represented by Jacques Callot and others, walking on the sea, carrying the Host in a monstrance. After evangelizing the coast districts, the missionary proceeded northwards, founding several churches, and finally fixing his See at Dercis, the present Dorchester, which he made his headquarters until his death in 650. He was buried in a church in that city, and in one of the old stained-glass windows which have escaped destruction, his voyage to England and his preaching to the natives of Hampshire, are very graphically rendered. Later the body of the great Bishop was translated to Winchester cathedral, where it is supposed still to remain. His figure is introduced on the reredos of that building, and he also appears in the stained-glass windows of the Lady Chapel.

With St. Birinus may justly be ranked King Sigebert of East Anglia, and the French priest St. Felix, who during the exile of the King in France succeeded in converting him to Christianity. When Sigebert was recalled home after his tem-

porary banishment, he brought St. Felix with him, and for some years the two worked eagerly together, founding many churches and schools. The young Frank, to whom the proud title of the Apostle of East Anglia has been given, was consecrated Bishop by Archbishop Honorius of Canterbury, and made Dunwich, then an important seaport, his headquarters. Later, King Sigebert decided that he could serve God better in the cloister than on the throne, and he resigned his crown to his cousin Egric, himself withdrawing to a monastery. Four years later the royal recluse was dragged from his retreat by his people, who hoped that his sanctity would help them in the struggle with King Penda. The monk king was placed in the forefront of the battle, but he refused to take any share in the fighting, and he and Egric were both killed. The next king of East Anglia was a Christian, who seconded all St. Felix's efforts, and when the latter died in 646, the whole country had been won over to the true faith.

The memory of Saints Sigebert and Felix is still held sacred in Suffolk. The King, when represented in art, holds a church in his hand, and the Bishop a candle, both symbolic of their propagation of the Christian religion. Though Dunwich, from which went forth so many missions, is now beneath the waves, the town of Felixstowe preserves the name of the good Frenchman, and it is also retained in that of Felixkirk, in the North Riding of Yorkshire, an incidental proof of the distance to which his influence extended.

Another much-honoured Saint of the seventh century was St. Botolph, whose name has been preserved in that alike of the English and American Boston, the original form of which was Botolph's Town. Although scarcely anything is known of the antecedents or life of the Saint, he is commemorated in the dedications of more than sixty churches in England, including four in London, one near each of the old gates of the city. Moreover, his fame has spread even to Denmark, where his fête-day, June 17, is noted in many calendars, and his symbol is a bird of prey, in allusion to a legend that he compelled a hawk to restore uninjured a hen it was carrying off.

St. Botolph is supposed to have been of noble English birth, and to have been converted to Christianity when travelling with his brother Adulph in Belgic Gaul. On his return home he begged the King of East Anglia to give him a site for a

monastery, and received a grant of marshy land somewhere in Suffolk. There he soon gathered a little community of monks about him, to whom he is said to have taught the Benedictine rule, so that he may possibly have been the first to introduce the Order of St. Benedict in England, although it did not rise into importance until three centuries later. In any case, St. Botolph seems to have been a true pioneer of the severe monastic discipline of the black monks, and his work bore considerable fruit in several directions. On his death in 655, he was buried in the church of his monastery in the fens, but when it was destroyed by the Danes his relics were divided, part being taken to the Monastery of Ely and part to that of Thorney. Representations of St. Botolph are rare in England, but in the chapter-house of Westminster Abbey is preserved a seal bearing his effigy, seated with a book in his hand between two bishops, and in Newcourt's 'Repertorium' he is introduced holding a church.

More celebrated than St. Botolph was the so-called St. Benedict or Bennet Biscop, whose real name was Biscop Baducing. Of noble English birth, the young Biscop was for many years the trusted friend and adviser of King Oswy, and it was not until he was twenty-five years old, that he resolved to leave the world to dedicate his life to God. He began his new career by going to Rome to worship at the shrines of the Apostles, and on his return home took the monastic vows, assuming the name of Benedict, by which he was henceforth to be known. During a second visit to Rome he was appointed secretary to Theodore, the newly-consecrated Archbishop of Canterbury, with whom he came back to England, and who made him Abbot of St. Peter's Monastery in the episcopal city. There he remained for two years, after which he obtained permission to return to Northumbria. Before going North, however, he once more went to Rome to collect manuscripts, pictures, and relics, with which to enrich the churches of his native land.

Laden with many priceless treasures, St. Benedict arrived a few months later at the Court of King Egfrid, who had now succeeded King Oswy, and asked for a grant of land on which to build a monastery. With princely generosity, the King gave him two large estates, one at the mouth of the Wear, the other at that of the Tyne, and ere long rose up two noble

groups of buildings, one forming the Monastery of Wearmouth, the other that of Jarrow, of both of which extensive ruins still remain, bearing witness to the great advance made in architecture and ecclesiastical decoration under their energetic founder. The abbey at Wearmouth was dedicated to St. Peter, that at Jarrow to St. Paul, and both were constructed of stone, a material hitherto rarely used in England. Moreover, St. Benedict sent to France for glaziers to teach the English workmen how to make glass, and he adorned the interior of the Abbey church at Jarrow with a series of paintings representing scenes from the Old and New Testaments, which were probably the first decorations of the kind introduced in Northumbria. When the work was nearly completed, the Abbot went for a fourth time to Rome, to secure the services of a teacher of singing, and brought back with him, by permission of the Pope, the leading chorister of St. Peter's.

Unfortunately, not long after the completion of the two great abbeys St. Benedict was taken seriously ill. A stroke of paralysis destroyed the use of his lower limbs, and although he was able for many months to direct the affairs of the monks, he never walked again. Before he started on his last journey to Rome, he had appointed a monk named Sigfrid to represent him during his absence, and he now named him his successor; but, after all, Sigfrid was the first to die. A touching scene took place before the end came, for St. Benedict, having expressed a wish to see Sigfrid once more, the dying monk was carried to the cell of the Abbot and laid beside him on the bed. Both were almost too weak to speak, too weak, even, to turn and give each other the kiss of peace; but they managed to hold a whispered conference, in which they wound up their earthly affairs, and nominated a certain monk called Ceolfred Abbot of both monasteries when they should have passed away. Sigfrid died a few days later, but St. Benedict lingered for six months longer, when he, too, was released from his sufferings, and was buried in the Abbey church of Wearmouth. His remains are said to have been translated to Thorney Abbey in the tenth century. His memory is still greatly venerated in the North of England and the Midlands, though only a few churches, notably one at Norwich and one at Wombourne in Staffordshire, are dedicated to him, and he appears sometimes in

ecclesiastical decoration and old engravings—notably in a print by Hollar—wearing his episcopal robes, and with a monastery on either side of him.

The question whether Bede has or has not been admitted to the full honours of canonization has been much discussed. He is styled Saint by some writers, whilst others accord to him the title of Venerable only. In any case, a few words of recognition must be given to him, not only on account of the great services he has rendered to all who are interested in the history of the early Church in Britain, but also because he is occasionally associated in art with the men whose life-stories he has told with such full and reverent sympathy.

Bede, or Bedan, as he is called by some old chroniclers, was born in a little village near the mouth of the Tyne, which has since then been swallowed up by the sea. Nothing is known of his parentage, but he is supposed to have been of gentle birth, and he was sent at the age of seven to St. Peter's Monastery at Wearmouth, to be educated under St. Benedict Biscop. A year later the future historian was taken by the Abbot to the twin monastery at Jarrow, and there, but for a few brief absences, he remained until his death at the age of sixty-two, spending the greater portion of his time in writing. Ordained deacon when only nineteen, he took priest's orders eleven years later, and but for his own refusal to accept any higher office, he would no doubt have been elected Abbot of one of the great monasteries founded in his time.

In addition to his celebrated 'Ecclesiastical History,' 'Lives of the Abbots,' and numerous translations, Bede left behind him his own autobiography, a simple yet most touching record of a quiet, unostentatious round of daily duties, of unwearying study, and of earnest devotion to the Master, to the promotion of whose glory all the powers of his mind and body were dedicated. His work was indeed one long prayer, one yearning aspiration after perfection, and everything from his pen reflects in a remarkable degree the spirit which animated him; the ambition, to quote his own words, 'some time or other to come to the fountain of all wisdom.' The story of the last days of the great historian has been told by one of his scholars, a young man named Cuthbert, who in a letter to a friend, gives a touching picture of the courage with which 'Bede whom God loved' met his sufferings. Every day to the

end he gathered his scholars about him, singing anthems with them and directing their studies. Once, when the words 'Leave us not orphans' occurred in the anthem for the day, the dying priest burst into tears; not, Cuthbert explains, on account of his own approaching departure, but because of his grief for the friends who would sorrow for his loss. He dictated the closing sentences of his translation of St. John's Gospel on the very day of his death. When his breath was almost gone, the scribe who was writing for him said to him: 'Most dear master, one sentence still remains unfinished: will it trouble thee to complete it?' To which Bede replied: 'It is no trouble; take thy pen and write quickly.' When the work was done, the master begged to be lifted up, that he might face the holy place where he had been wont to pray, and, surrounded by his friends and pupils, he passed peacefully away, the words of the *Gloria Patri* trembling on his lips. He was buried in the chapel of his monastery, but in the eleventh century his remains were stolen by a monk named Elfrid, who took them to Durham, where they still are, their resting-place in the Galilee Chapel being marked with a slab bearing the inscription:

'HAC SUNT IN FOSSA
BÆDÆ VENERABILIS OSSA.'*

The special attribute in art of the saintly historian is a pitcher or jar of water, on which rays of light are streaming from above, possibly in allusion to his having turned to the only true source of inspiration. His memory is still greatly venerated in England; there is an altar dedicated to him and St. Cuthbert in Durham Cathedral; in the sixteenth-century 'Goodly Prymer' he is one of the Saints whose prayers are invoked, and there are also several wells bearing his name in the North of England.

A celebrated contemporary of Bede was St. Guthlac of the Fens, whose legend—which has been graphically told by a monk of Jarrow named Felix—resembles in many respects that of St. Cuthbert. The son of noble parents, the birth of the future saint is said to have been accompanied by a supernatural portent, for as he uttered his first cry a hand of

* In this grave are the bones of the Venerable Bede.

ruddy gold was stretched forth from the sky to touch a cross at his mother's door. When the newly-made mother was told of the wondrous sign, she trembled greatly, but the nurse attending her told her to be of good cheer, 'for her son would be a man of glory.' The fulfilment of this prophecy was long delayed. Guthlac, it is true, grew up strong, handsome, and manly, but he was also terribly self-willed, and it was not until he had committed many crimes as the leader of a robber band, that his heart was touched, and his conscience aroused to recognition of the real nature of the life he was leading. He suddenly resolved to retire from the world, and, having called his men together, he told them to find another captain, for henceforth he meant to dedicate himself to the service of God. Remonstrance, entreaties, even ridicule, were all alike of no avail. Guthlac bade his old comrades an affectionate farewell, and withdrew to the monastery of Repton, where he remained for two years, winning the love and esteem of all his fellow-monks. At the end of that time he decided to become a hermit, and with two chosen companions he retired to the little islet of Croyland in the fens, where he dwelt until his death at the early age of forty-seven.

It is related that in his seclusion St. Guthlac was often visited by St. Bartholomew, to whom he had long been devoted, and that again and again, when the lonely hermit was assaulted by demons, the Apostle came to his rescue. Moreover, troops of holy spirits attended him in his vigils, and the monks who were with him used sometimes to hear them singing such cheering words as, 'Holy men shall go from strength to strength.' The wild animals of the fens used to come to St. Guthlac to be fed; the birds, especially the ravens and crows, formed a kind of bodyguard about him when he went abroad, and his cell was surrounded by their nests. As time went on and the fame of St. Guthlac's sanctity spread far and near, many came to consult him in their difficulties, including, it is said, St. Wilfrid of York, and King Ethelbald, the exiled King of Mercia, then in hourly danger of assassination. The feathered friends of the hermit did not, it is said, extend their affection to his guests, whom they looked upon as intruders, and they would often steal their property; but St. Guthlac always knew where it was hidden, and a word from him was enough to ensure restitution.

The popularity of the holy man was not only a trial to himself, but a sore temptation to a certain Beccel, one of the monks who had come with him from Repton. Consumed with jealousy, he resolved to poison St. Guthlac, and to pretend that the death was natural, hoping perhaps to succeed him as hermit of Croyland, or at least to win money and glory by showing the scene of his death. The Saint, however, read every thought of the plotter, and charged him with his evil intentions. Filled with remorse, Beccel fell on his knees entreating forgiveness, which was readily granted, and henceforth St. Guthlac had no more devoted follower than the penitent monk, who remained with him until the end, soothing his last hours.

Not long after St. Guthlac's withdrawal to Croyland his sister Vega had taken up her residence near to him, and although—like St. Benedict with regard to St. Scholastica*—he had felt it his duty to see her but rarely in life, his thoughts turned to her on his death-bed. His biographer relates that, when he knew his hours were numbered, he said to Beccel: 'After my soul departs from the body, go thou to my sister, and say to her that for this end here on earth I avoided her presence and would not see her, that we two hereafter might see each other in heaven before the face of God.' As soon as all was over, therefore, Beccel went to take the sad news to Vega, and she returned with him in all haste, to watch beside her brother's bier, and superintend his funeral.

The place of burial of St. Guthlac was marked by a little oratory, succeeded later by the beautiful Abbey of Croyland, the ruins of which still bear witness to its former grandeur. The memory of the lonely hermit is still greatly revered in Lincolnshire and the neighbouring counties, where many churches are dedicated to him. Amongst certain treasures bequeathed by Vega to the newly founded Abbey of Croyland was the sacred whip of St. Bartholomew, said to have been used by the Apostle to drive off the demons who assailed St. Guthlac in his solitude, for which reason a whip is the chief attribute in art of the hermit of the fens. He holds one, for instance, in the fine statue still on the east front of Croyland Abbey, which represents him with tonsured head, wearing the robes of a monk, raising the left hand in benediction, and with a serpent—the symbol of his victory over evil—

* See vol. ii., pp. 254 and 255.

at his feet. In certain old iconographies St. Guthlac is introduced putting a number of devils to flight, sometimes alone, sometimes with the aid of St. Bartholomew or an angel, and in Birch's 'Memorials of St. Guthlac' are reproduced certain designs from the so-called 'Roll of St. Guthlac,' dating probably from the twelfth century: a series of drawings for the stained-glass windows of Croyland Abbey, in which the Saint appears on his famous 'inland voyage' to the site of his monastery.

More widely celebrated than St. Guthlac was St. Gall of Ireland, the pupil, friend, and companion of St. Columban, who is said to have accompanied the great missionary on many of his journeys, and was the founder of the first Benedictine monastery in Switzerland, now secularized, but still retaining his name. Early distinguished for his piety, St. Gall is said to have worked many miracles during his life, and after his death, which took place in 646, in a cave not far from the Abbey of St. Gall, the government of which he had entrusted to others, many who made pilgrimages to his grave were healed of their diseases. St. Gall, who as a rule holds a pilgrim's staff, in memory of his many journeys, is sometimes represented distributing golden vessels to a group of poor people, because he gave away in charity the rich reward he received for exorcising an evil spirit, who had long tormented the daughter of a Frankish count. The holy Abbot, who is supposed to be the special protector of poultry, probably merely on account of the resemblance of his name to the Latin word *gallus* (a cock), is generally associated with a bear, because he is said to have have had one constantly with him in the last few years of his life. Sometimes, as on the seal of the old Abbey of St. Gall, the bear stands on his hind-legs beside his master, who is feeding him with some bread, or the animal trots beside St. Gall, carrying wood for his master's fire. More rarely he is guarding the sleeping hermit, devouring the food left outside the cave, or, as in a group on the southern side of the Abbey (now the Cathedral of St. Gall), he crouches at the feet of the seated Abbot.

Very noted contemporaries of Saints Gall and Guthlac were Saints Comgall of Bangor, Columban of Leinster, and Willibrod of Northumbria. The first, who was for a long time Abbot of the great Monastery of Bangor, on the coast of Down, is chiefly noted for the miraculous aid said to have been given to him when

unexpected guests arrived and he was short of food, a number of angels having appeared walking upon the sea near by and driving a shoal of fishes inshore. A stone is the chief attribute in art of the holy Abbot, because he is supposed to have been able to hold a red-hot one in his hand without being burnt. He was the friend and counsellor of the more celebrated St. Columban, who studied under him for some years, and at the age of forty went with his consent first to the North of England, and then to the Continent, to preach the Gospel. The eloquent sermons of St. Columban, who must not be confounded with St. Columba the Apostle of Scotland,* won hundreds to the true faith, and he founded numerous monasteries, including those of Luxeuil, and Fontaine in the Vosges, and Bobbio in Lombardy. In the course of his travels he performed many wonders, and is said on one occasion to have converted a number of heathen, who were about to offer sacrifice to their god Wotan, and had provided a huge tub full of beer for him to drink. St. Columban blew upon the liquor with such force that it burst its bounds, breaking the tub into a thousand pieces. His obstinacy as to the right time for keeping Easter involved him in difficulties with the French Bishops; the courage with which he reproved King Theodoric for his immorality, led to his expulsion from France, and he died at Bobbio in 615, one year before the French monarch.

St. Columban is generally represented in the robes of a Benedictine monk, because though he did not belong to the Order he followed the rule of its founder in his private devotions. His chief emblem is a sun, either embroidered on his tunic or placed upon his head, in memory of his mother having dreamt before his birth, that she would bring a gleaming sun into the world. Occasionally he holds a crucifix with leaves and flowers springing from the upper end, a symbol of the fruitful results of his eloquence; chains are also given to him, because he intervened on behalf of the captives taken in war; a scourge, on account of his severe self-discipline; and a spring of water is now and then introduced beside him, in memory of his having obtained a miraculous supply for one of his monasteries. A bear is also associated with the saintly Abbot, because he is said to have ordered one to vacate a

* See vol. ii., pp. 305-307.

cave he wished to use himself, or, according to another version of the story, because he made a bear that was devouring the carcass of a deer slain by wolves, give up its meal by telling it that he needed the skin to make shoes for his monks.

St. Willibrod, whose chief art emblem is a crescent embroidered on his robes—in memory of his mother having seen one in the sky just before his birth, a presage of his future fame as a missionary—travelled much in Northern Europe, evangelizing certain districts of Holland, Flanders, and Brabant. He is a very favourite Saint in the countries in which he worked, and representations of him are numerous in old engravings, illuminated manuscripts, and stained-glass windows. His baptism of the infant son of Charles Martel, the future King Pepin the Short of France, is a very constant subject, and he is also sometimes seen with a number of barrels at his feet, because he is said to have filled twelve for an equal number of beggars from his travelling flask of Eucharistic wine. More rarely he is placing a long-hilted cross in an empty flask, possibly in allusion to the same incident, or he is carrying a child upon his shoulders, because he is said to have taken a number of young Danes to France to be educated as missionaries to their fellow-countrymen. St. Willibrod died in 738 at Epternac, in Luxembourg, and was buried there in a monastery founded by himself. His tomb used to be visited by numerous pilgrims, who came to it laden with chains and fetters, which they left upon it when relieved from their sufferings, mental or bodily, through the intercession of the Saint. For this reason chains are one of the attributes in art of St. Willibrod, who is supposed to be the special friend of penitents and of those suffering from epilepsy. St. Willibrod is the patron Saint of Utrecht (the see of which he founded), as well as of the whole of Flanders. His barrel has been worked into the arms of Flushing, and in the 'Batavia Sacra' is an engraving of the Bishop with water gushing up at his feet, beneath which is inscribed, 'Fontes et vina creavit,' in allusion, probably, to the living water of the Gospel the holy man did so much to distribute.

St. Swibert, who was of Scotch origin, was sent to Friesland by St. Wilfrid of York, and although he never became as famous as St. Willibrod, he did much good work, founding the Monastery of Kaiserweirth, and performing, it is said, many

miracles of healing. He is appealed to by those suffering from diseases of the throat, and he may be distinguished amongst other abbots by the star on his breast, in his hands—as in a painting by Bartolomäus Bruyn in the Munich Gallery—or worked into the handle of his crosier, because not long before he came into the world his mother had a vision of a star, with rays extending far away into the distance, and knew that her future child would become a missionary in some distant land.

With Saints Willibrod and Swidbert may justly be ranked the great Abbot St. Fursy and the comparatively humble worker for God, St. Egbert, a zealous priest of Ireland. The former, of whose origin nothing is really known, though he is supposed to have been of royal birth, and is sometimes represented wearing a crown, became Abbot of a monastery in the Irish diocese of Tuam, but went to France on the invitation of King Clovis II., and had begun building the Abbey of Péronne when his career was cut short by death. The art attributes of St. Fursy are a spring of water, because he caused one to gush forth in a time of drought; flames, in memory of a vision in which he saw the whole world being burnt up on account of the wickedness of mankind; and a pair of oxen crouching beside him, because after his death the disputed question of where he should be buried is said to have been decided by his bier being drawn to Péronne by two oxen without human guidance.

Though St. Egbert longed to go forth to teach the heathen in foreign lands, he resigned his own will to work amongst the monks of Iona, for the vessel in which he had sailed was driven back by a storm to the port from which it had started. The holy man died just after he had celebrated Mass, and for this reason his special art emblem is a chalice surmounted by a paten, but he is also sometimes represented preaching to the monks of Iona, over whom he acquired a great influence.

Other noted Saints of the seventh century who worked in the British Isles were St. Erkenwald, sometime Bishop of London, whose head is twice represented in the old stained glass of Wells Cathedral, and whose figure is grouped with that of St. Edmund on the rood-screen of the church of Guilden-

Morden in Cambridgeshire ; and St. Ives,* poetically called the Star of the East, and 'the Messenger of the True Light,' who, though of Persian origin, worked as a missionary in the Midlands of England, and died near the site of the town named after him in Huntingdonshire, whose special attribute is a spring of water, because a fountain is said to have gushed forth near his resting-place when his remains were discovered in the eleventh century. More celebrated than either of them, however, was St. Aldhelm, the beloved poet Bishop of Sherborne, and first Abbot of the celebrated Abbey of Malmesbury, whose name is preserved in a meadow near that city, and in the dedications of numerous churches, notably of one at Bishopstow in Wiltshire ; with whom may be ranked St. Egwin, Bishop of Worcester, founder of the Abbey of Evesham, and the bold reprover of King Ethelbald of Mercia, whose special attributes are a spring of water, because he is said to have made one gush forth for his people during a time of drought, and a fish with a key in its mouth, as on an old ampulla found in the Ribble, the latter emblem having reference to a quaint tradition, that to expiate the follies of his youth, the Saint used to wear padlocked fetters on his ankles, the key of which he flung into the sea. It is related that on St. Egwin's voyage home from Rome the sailors on his vessel caught a large fish, which when opened was found to contain this key, a fact taken by the Bishop to signify that he was forgiven by God and released from his penance. St. Egwin died in his monastery at Evesham in 719, and his memory is still greatly revered in Worcestershire. He is supposed to protect those who travel by water, because, when his aid was invoked in 1039 in a great storm, by Bishop Elfwand of London, the sea at once became quite calm.

Although they never received any earthly reward, the brothers Ewald are justly ranked amongst the most earnest workers for God of the seventh century. They were twins of Saxon birth, one with dark complexion and hair, surnamed the Black, the other with white skin and golden locks, known as the Fair. Their tragic story has been graphically told by Bede, who says that they were brought up in Ireland, and, having been ordained

* This St. Ives must not be confounded with the maiden Saint of the fifth century who gave her name to a fishing village in Cornwall, but has no special attributes in art, or with the twelfth-century St. Ives of Chartres and the fourteenth-century St. Ives of Tréguier.

priests, started together on a missionary journey, full of eager enthusiasm for the conversion of the heathen. They crossed the ocean safely, and had passed through Friesland without accident, making many converts by the way; but on the borders of Westphalia they were set upon by the barbarous natives of the country and slain. St. Ewald the Black was killed with one stroke of a sword, but his less fortunate brother was beaten to death with clubs, and lingered for a long time in agony. The bodies of both were flung into the Rhine, but a heavenly light is said to have hovered above the water where they sank, so that they were recovered and given honourable burial by order of the enlightened Pepin d'Héristal in the church at Cologne, in which St. Cunibert had recently been interred.

The emblems of St. Ewald the Black are a sword and the martyr's palm, in allusion to the mode of his death; and he occasionally holds an open book on which a lamb is seated, possibly because of the submission with which he met his fate. St. Ewald the White has a club and a chalice, or a club and a book, and when the brothers are represented together their joint attribute is a luminous cloud or rays of light above their heads, in memory of a supernatural phenomenon supposed to have appeared after their death. There are several quaint old pictures in the Munich Gallery of incidents from the lives of the brothers, including the healing of a woman possessed of a devil by St. Ewald the Fair, and the twins are referred to by the poet Drayton in his 'Polyolbion' amongst the English saints who, in his opinion, 'did most worthily attain their martyrs' glorious types.'

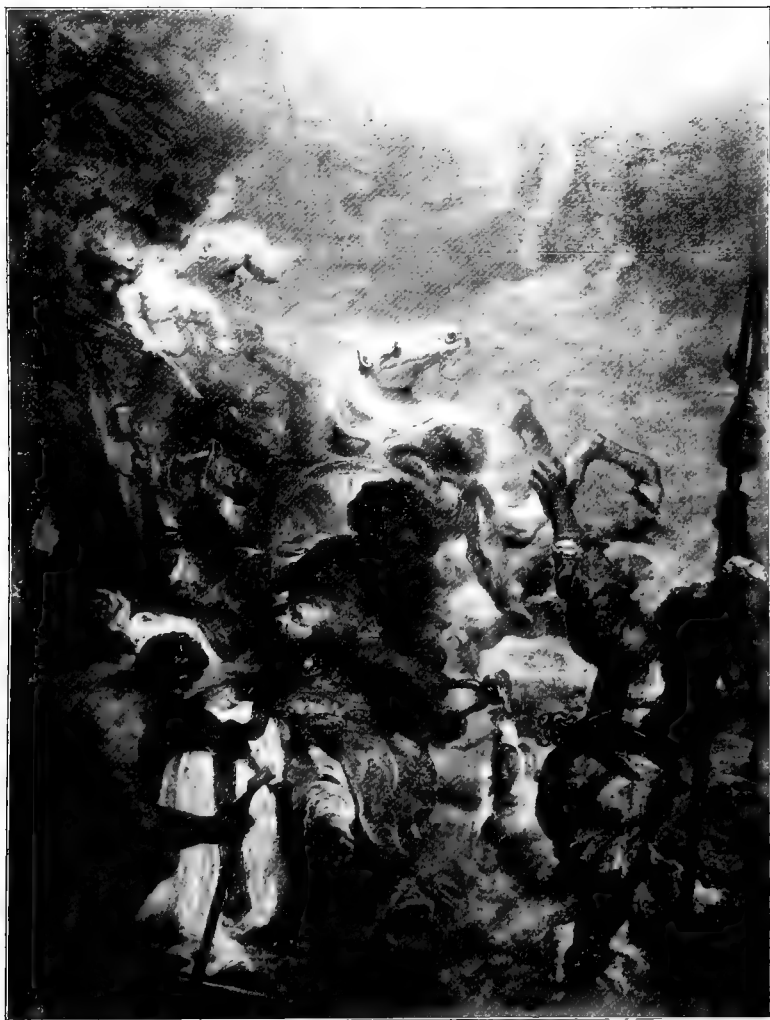
Of St. Fiaker, or St. Fiacre, a hermit of Irish birth who left his native land to preach the Gospel in France some time in the seventh century, many wonderful stories are told. Having rendered a service to a Frankish king, that monarch said he would give him as much land as he could mark out with a furrow with his spade in the course of one day. The holy man set to work, and the furrow is said to have made itself in front of his implement with extraordinary rapidity, so that at the end of the appointed time the hermit found himself the owner of a vast estate. Not altogether unnaturally, he was accused by a woman who witnessed the miracle of dealings with the evil one, and he was summoned before St. Faro, then Bishop of Meaux, to answer for his supposed crime. Whilst

waiting for an audience St. Fiacre sat down upon a stone bench, which, strange to say, retained the impress of his form. When he had left it, several sufferers who had come to consult the Bishop sat on this same seat, and were at once healed of their diseases, a triumphant proof of the special sanctity of St. Fiacre. He was acquitted and allowed to take possession of his estate, but what he did with it the legend does not say, for he is supposed to have lived and died a hermit. The patron Saint of the ancient parish of St. Sulpicius in Paris and of several French towns, St. Fiacre is supposed to look after the interests of gardeners, because he cultivated his own land, and also for reasons unexplained, of workers in pewter, milliners and tile-makers. He is supposed to be able to cure hæmorrhage, because of the incident of the stone seat, one of the sufferers healed having been afflicted with it, and expectant mothers appeal to him for aid.

The special attribute of St. Fiacre is a spade ; he is represented in an engraving by Jacques Callot digging in a garden, and he appears in certain iconographies telling his beads in his cell, or reading, with a spade beside him ; seated on a stone seat, sometimes with a doe at his feet, in token of his retirement to the forest ; and more rarely standing up, with a spade or a staff in his hand, whilst a woman is fiercely gesticulating near him. On a leaden medal found in the Seine, and now in the Cluny Museum, St. Fiacre is seen on one side of the Bishop of Meaux, leaning dejectedly on his spade, whilst his accuser is holding forth on the other ; and on another of these quaint relics of the early days of Christianity in France, the hermit towers above a little woman holding what looks like a spindle.

Yet another Saint of Irish birth who went to preach the Gospel in the Netherlands was St. Lievin, who, after winning a few converts to the faith, was martyred by the heathen, together with a Flemish lady who had given him hospitality, and her infant son. The tongue of St. Lievin was torn out, and he was beheaded, but his remains were collected by some of his followers, and eventually buried in St. Bavon at Ghent. A famous painting by Rubens of the death of the Saint is now in the Brussels Gallery, and St. Lievin is sometimes introduced in old engravings and stained-glass windows holding his own tongue, or looking down at some dogs who are eating it.

With St. Lievin may be ranked the more or less apocryphal



Dietrich photo

[Brussels Gallery]

THE MARTYRDOM OF ST. LIEVEN
By Rubens

St. Ronan, whose name has been rendered familiar by the well-known romance of Sir Walter Scott, and who is occasionally represented, as on the sign of an inn at Innerleithen, in Bishop's robes, holding the devil prisoner by the leg with the hook of his episcopal staff. According to some, St. Ronan was of Scotch, but according to others of Breton, origin, and at the village bearing his name in Brittany a tomb is shown purporting to be his, on which is a bas-relief representing the holy man treading under foot a dragon that is biting the staff of his crosier. Elsewhere St. Ronan is introduced making a wolf give up a lamb it has carried off, supposed to typify his rescue of the souls of his flock from the power of evil.

CHAPTER V

SEVENTH-CENTURY CLERGY

ALTHOUGH few seventh-century Saints of foreign birth exercised anything like so great an influence over the history of their time as did St. Augustine of Canterbury, Saints Paulinus and Wilfrid of York, St. Cuthbert of Lindisfarne, and St. Aidan of Iona, or Kings Oswald and Edwin; many attained to considerable eminence, and are represented occasionally in ecclesiastical art. Amongst them Pope Leo II. takes first rank as an eager enthusiast for the cause of Christ, a generous protector of the poor, and a reformer of church music. A native of Sicily, he succeeded Pope Agatho in 681, and in a brief pontificate of two years, he won the affection and respect of all with whom he was brought in contact. His chief attribute is a roll or book of music, but he is also sometimes represented embracing a beggar.

In Rouen and its immediate neighbourhood the memory is greatly revered of St. Romanus or Romain, who was Archbishop of that town in the seventh century, and is credited with having wrought many wonderful miracles. Belonging to an aristocratic French family, he was brought up at the Court of King Clotaire II.; but having resolved to dedicate his life to the service of God, he was ordained priest as soon as he was old enough. He was chosen to succeed Archbishop Hidulphus in

626, and during his term of office he is said to have rooted out the last remnants of idolatry. It is related that when the Seine overflowed its banks St. Romain averted a catastrophe by making the sign of the cross over the raging water; and when a careless priest dropped and broke a flask of holy oil during the celebration of Mass, he mended the flask and made the oil flow back into it with a word. He subdued a female dragon named Gargouille, who had long ravaged his diocese, by merely flinging his stole over her neck, having first enticed her from her lair by dragging a condemned criminal to its mouth; and one day when he was officiating at Mass a hand was seen stretched out in benediction above his head.

The story of the victory over the dragon, probably merely a poetic commemoration of the holy man's victory over evil, gave rise to a curious privilege granted by King Dagobert to the Chapter of the Cathedral of Rouen, who were permitted on every Ascension Day to release a prisoner condemned to death on condition of his carrying the Shrine of St. Romain on his shoulders, from the chapel dedicated to the saint to the cathedral, preceded by an image of Gargouille decked with flowers and ribbons. The image of the dragon is now lost, but the shrine used is still preserved in the treasury of the cathedral, and a chapel on the site of that in which the reprieved criminal received the burden, remains in the Place de la Haute Vielle Tour. The Brotherhood of St. Romain, founded in the fourteenth century, took for many years a prominent part in the *Levée de la Fierie*, or Carrying of the Bier, as the ceremony of the release of the prisoner was called, taking care of the Gargouille image from year to year, escorting the prisoner from the chapel to the cathedral, and providing him before he went back to the world with supper, a bed, breakfast, and a new hat.

St. Romain died in 639, and, after resting temporarily in the Church of St. Godard, was buried in the cathedral. The patron saint of those in danger of drowning, and the special protector of the insane and of those possessed by evil spirits, he is generally represented with a dragon at his feet, or dragging one along with his stole, and a cross in his right hand. The dragon incident is introduced on the *Portail aux Libraires* of the cathedral, and in the seventeenth-century windows of the south transept are represented the parents of the saint, with the

incidents of the arrested flood, the miracle of the holy oil, and that of the conquered dragon, the divine hand outstretched to bless the Archbishop, and the granting of the La Fierté privilege by King Dagobert.

St. Romain was succeeded in the See of Rouen by St. Ouen, the friend and biographer of St. Eloy or Eligius, whose fame has eclipsed his own, and with them may be justly ranked their fellow-countrymen Saints Paul of Verdun, Eucherius of Orleans, Malo of Aleth, Wulfran and Lupus of Sens, Amatus of Sion, Sulpicius of Bourges, Claude of Besançon, Didier of Nevers, Arnould of Metz, Omer of Terouanne, Bonitus of Clermont, Aubert of Cambrai, Leger of Autun, Géry of Cambrai, and Ansbert of Rouen.

The original name of the successor of St. Romain was Audoen or Dadon, which was gradually corrupted into Ouen, of which the English Owen is the equivalent. The son of a French nobleman of high rank named Autaire, St. Ouen was sent as a young man to the Court of King Dagobert, whose trusted adviser he soon became, rising eventually to the position of Chancellor and Keeper of the Great Seal. In spite of his political success, however, his heart was not in his work, and, aided by St. Eloy, he spent much of his spare time and the greater part of his income in building in the neighbouring forest of Brie a monastery, to which he gave the name of Jerusalem, a touching expression of his yearning for the heavenly city. Some little time after the death of King Dagobert, St. Ouen won the permission of King Clovis II. to become a priest, and soon after his ordination he was elected Archbishop of Rouen; an incidental proof of the esteem in which he was held by the ecclesiastical authorities. For forty-three years he laboured zealously in his diocese, leading an austere and self-denying life, and gathering about him a body of devoted followers whom he fired with his own enthusiasm. He died in 683 at Clichy, near Paris, whither he had gone to inform King Theodoric III. of his success in a mission with which he had been entrusted. His body was taken back to Rouen, and, after resting temporarily in the Church of St. Godard, was removed to that then occupying the site of the present St. Ouen, one of the noblest Gothic buildings in France, after which several churches in England are named, notably one at Hereford, and one at Bromham in Bedfordshire.

The chief symbols in art of the beloved Archbishop, who for some unexplained reason is supposed to be the special protector of the deaf, are a dragon, because of his victory over evil, and a cross above his head, because on one occasion, when he was driving about in his diocese his horses refused to move, arrested by a gleaming cross in the sky. St. Ouen took the phenomenon to mean that a church was to be built on the spot, which he marked by tracing a cross with a goad borrowed from a herdsman who happened to be near. In memory of his having silenced some frogs who disturbed him when preaching, a frog is sometimes introduced at the feet of St. Ouen, and yet another attribute is a bier, because of a legend to the effect that, when his body was placed on a boat to be taken down the Seine, it could not be moved until one of his arms had been given to the parish in which he died.

St. Eloy or Eligius, one of the very few artists to win the honour of canonization, began life as an apprentice to a goldsmith at Limoges, but showed so much original talent that he was summoned to the court of Clotaire II. of Paris, where he quickly rose to high honour as one of the most skilful workers in metal of the day. He designed and wrought with his own hands two very beautiful chairs of state for his royal patron out of the materials supplied to him for one, with which the King was so delighted that he made the artist Master of the Mint, and conferred many other privileges upon him. St. Ouen describes the young goldsmith as a man of noble presence, whose fine figure was set off by rich apparel, but adds that he practised many austerities in secret, and as time went on became less and less able to enjoy the gaiety about him, so terrible did the contrast between it and the suffering life of the poor appear to him. By degrees St. Eloy withdrew himself more and more from his careless companions, giving away much of his wealth to the poor, and taking a very special interest in slaves, hundreds of whom he ransomed. His workshop gradually became a centre, not only of art production, but of evangelization, and to it flocked crowds of young men eager for instruction, not only in the working of metals, but in the true principles of Christianity.

St. Eloy used to have some book of the Bible always open before him as he worked, and several times a day the master and his apprentices would join in bright services of prayer

and praise. Soon after the accession of King Dagobert, the goldsmith and his friend St. Ouen were ordained priests, and when the bishopric of Noyon became vacant, St. Eloy was at once appointed Bishop. Henceforth he devoted his life to the arduous duties connected with his vast diocese, which included a great portion of the present Flanders, often at the risk of his life, for in some of the outlying districts the people were still bigoted heathens, eager to destroy those who interfered with their idolatrous practices. In spite of all opposition, however, the saintly missionary worked on, building several monasteries and churches, and, like St. Paul, continuing in his rare intervals of leisure to work at his craft, producing many beautiful shrines, some of which, including those of St. Germanus and St. Quentin, still remain to bear witness to his remarkable skill. He died at Noyon in 659, and his remains now rest in the cathedral of that city.

The memory of St. Eloy is held sacred, not only in Northern France and Belgium, but also in England, where his name is still preserved in that of the parish of Weedon Lois in Northampton, the Church of St. Loys in Great Smeaton, Yorkshire, and the Well of St. Loys at Tottenham, where there used to be a chapel called the Offertory of St. Loy. In England and in France to swear by St. Loy was long considered a mere evasion, because on one occasion the saintly goldsmith refused to take an oath at the bidding of King Dagobert, declaring that his word was sufficiently binding; a fact explaining the much-discussed line in the 'Canterbury Tales'—'her greatest oath was by Seint Loy,' now supposed to mean that the Prioress was never guilty of swearing at all.

St. Eloy was credited during his life with special skill in detecting crime, aided, it is supposed, from beyond the grave by St. Columban, who had blessed him in his infancy. St. Eloy had also the power of subduing wild horses, and on one occasion he reduced a horse to submission with a word, or, according to another version of the story, implying that he was a blacksmith as well as a goldsmith, he cut off the leg of a restless horse, brought to him to be shod, and, having put on the shoe, restored the limb to its place, the horse trotting off after the operation as if nothing had happened. That the good Bishop was also able to circumvent the wiles of Satan is a matter of course. When the evil one interrupted him at his work, he seized him

by the nose with his red-hot tongs, thus anticipating the victory of St. Dunstan, and many were the sufferers he rescued from the evil spirits possessing them. He could, moreover, still a tempest at a word; he put out by his prayers a fire consuming the church of St. Martial at Paris and caused a spring of water to gush forth during a drought; foretold the fate of each member of the royal family of France, which had been revealed to him in a dream, and restored to life a man who had been hanged, by giving him his blessing. On his death the soul of St. Eloy is said to have been seen ascending to heaven in the form of a luminous star, whilst a gleaming cross appeared above his house, and long after he had passed away his relics still continued to work miracles. He also belonged to the group of saints known as myrobrites, whose bodies emit a healing balm, and St. Ouen asserts that the drapery flung over the tomb of St. Eloy during Lent, to hide the gleaming jewels upon it, became saturated with the supernatural deposit, which healed of their infirmities all who received but one drop of it.

St. Eloy is the patron Saint of Noyon, Antwerp, Bologna, Limoges, and Marseilles; of jewellers, goldsmiths, blacksmiths, wheelwrights, watchmakers, stonemasons, and all other craftsmen, who use, or used to use, the hammer; of saddlers, grooms, coachmen, farmers, and veterinary surgeons. Sometimes he wears the robes of a Bishop, as in the fine statue by Nanni di Banco on the west front of Or, San Michele at Florence; sometimes the short tunic of an artisan, as on certain gold coins, preserved in French museums, that were issued during his term of office as Master of the Mint, and on some leaden medals found in the Seine, on one of which the horse-taming incident is graphically rendered.

An ornate shrine, an anvil, a saddle, a hammer, a pair of bellows, and other implements of the blacksmith's craft, are the usual emblems in art of St. Eloy; but occasionally, as on a rood-screen at Hempstead in Norfolk, he holds a horse's leg as well as a hammer; or a Bishop's crosier, as on a screen at Potter Heigham, also in Norfolk. Scenes from his life, including the making of the thrones for King Dagobert, or some shrine for the relics of a Saint, the discomfiture of the devil, the dream in which the royal family, whose fate was foretold in it, are symbolized by the moon and three stars, the taming of the horse, the shoeing of the amputated limb, etc., are of frequent



[Atinari photo]

[Borgo San Sepolcro]

SS. GILES AND ANTONY THE GREAT

By Luca Signorelli

occurrence in old prints and stained-glass windows. In Belgium the hammer of St. Eloy is sometimes surmounted by a crown, in memory of the holiness of the goldsmith bishop, and the French have a proverb, 'Cold as the hammer of St. Eloy,' in allusion to the hammer being held at rest.

St. Eloy is sometimes associated with St. Aure because he made the shrine containing her relics. He appears amongst the attendant Saints in Francucci's fine 'Virgin and Child' in the Berlin Gallery; there is a good representation of him as the patron Saint of the goldsmiths by Pellegro Piola in the Strada dei Orefici at Genoa, and incidents from his life are given in the beautiful bas-reliefs on the predella of an altar-piece by Botticelli in the Florence Academy. One of the finest interpretations of St. Eloy is, however, that on the reverse of the celebrated Standard painted by Luca Signorelli for the Brotherhood of S. Antonio Abbate, now in the Municipio of Borgo S. Sepolcro, in which the goldsmith bishop stands beside St. Antony the Great, holding in one hand a farrier's hammer, and in the other a horse's leg.

Of St. Paul of Verdun, to whom King Dagobert was much attached, very little is known, except that he began life as a monk and became bishop of the city with which his name is associated. His symbols in art are a torch or candle, in token of his having spread the light of the faith, and an oven, in memory of a miracle said to have been wrought on his behalf, when he was acting as baker for his monastery, and had been so absorbed in prayer as to have entirely forgotten his duties. The refectory bell had rung; the monks were trooping to their meal, but there was no bread. The Saint, however, went to the oven, cleaned it out, and popped in the loaves, which were ready when they were called for, although no fire had been lighted.

St. Eucherius of Orleans is chiefly remembered for his conflict with Charles Martel, who treated the dignitaries of the Church, even when, as in this case, they were appointed by himself, as mere pawns in his political game. Brought up in the celebrated Abbey of Jumièges, St. Eucherius was made Bishop of Orleans in 721, but, having offended Charles Martel by his protest against the confiscation of the ecclesiastical revenues, he was removed from his see in 737, and exiled to Belgium, where he died in the Monastery of St. Trond in 743, two years after his oppressor.

There is a statue of the Bishop presenting a model of a church to Christ above a gateway at Trier, and he is sometimes represented, as in an engraving by Jacques Callot, standing by an open tomb, from which a reptile is issuing, or watching a demon perishing in the midst of flames, reptile and demon both being supposed to typify the final discomfiture of Charles Martel.

According to some authorities St. Malo, or Maclou, was of Welsh origin, whilst others say he was born in Brittany. In any case he was sent to the Monastery of Aleth, in that province, at a very early age, and is claimed by the French as their fellow-countryman. From the first the boy appeared to be under the special protection of Heaven. One day when he had fallen asleep on the beach, he was overtaken by the tide, but just as those who were seeking him had given up hope of finding him, he was discovered floating, unharmed, on a mass of seaweed in the harbour. In 541 he was chosen Bishop of Aleth, to which the name of St. Malo was subsequently given, and for fourteen years he ruled his diocese with indefatigable zeal. Little as is really known of St. Malo, he is credited with having performed many wonderful works. He is said, for instance, to have struck blind a Frankish count who had destroyed a church founded by him, and then to have restored the sight of the sufferer. Wishing to celebrate Mass one Easter Day when he was out at sea with some of his fellow-missionaries, he saw what he took for an island, and disembarked upon it. The supposed land was really a whale, but the animal, recognising the importance of the occasion, remained quiet till the worshippers had returned on board, when, to everyone's astonishment, it plunged into the sea.

On another occasion a rock presented itself to St. Malo when he was seeking a boat, and on it he made a successful voyage to the Canary Islands. A wolf that had carried off a ram belonging to the monks of Aleth was compelled by the Saint to act henceforth as guardian of the flock and carry wood for the convent. In fact, animate and inanimate nature were alike supposed to be subject to him, and his memory is still venerated throughout Brittany as that of one who never failed to accomplish what he had once resolved to do. His special emblems in art are a boat, a whale, and a wolf. He is occasionally represented as a boy floating on seaweed, or as a man

restoring sight to the penitent nobleman, or giving his orders to the wolf. In a quaint old engraving, reproduced by Père Cahier in his '*Caractéristiques des Saints*,' the holy man, in bishop's robes, and with the chalice in his hands, stands upon the back of a very vigorous-looking whale that appears to be fully conscious of its strange burden.

St. Malo is generally grouped in ecclesiastical decoration with the other missionary bishops of Brittany, but now and then he appears with St. Brandan, whose legend somewhat resembles his own.* Some few, indeed, claim that he was the companion of the Celtic missionary on his visit to the 'Paradise of Birds'; he has also been identified with the St. Mawes or Mauditus whose memory is preserved in certain Cornish dedications of churches, and it seems probable that St. Malo's Moor, in the parish of Mullion in the same county, is really named after the Bishop of Aleth.

Although very little is known of St. Lupus or Leu, who was Archbishop of Sens from 609 to 623, his memory is still held sacred in northern France, and many legends have gathered about his name. The friend and comrade of King Clotaire II., he obtained a great influence over that monarch, and it is related that on one occasion, when he was performing Mass in the presence of the Court, a stone, or according to another version a scroll, bearing the pardon of the King for a crime known only to himself and the Archbishop fell into the chalice. A similar story is told of St. Eleutherius of Tournay† and of the Abbot St. Giles, and from the latter has evidently been filched the emblem of the stag sometimes given to St. Leu, although he had no right to it, probably because he and St. Giles are both fêted on September 1. In addition to the stone, which sometimes becomes a gleaming diamond, the scroll, and the chalice, the divine hand extended in blessing above his head, is also occasionally associated with St. Leu, on account of the direct inspiration he is supposed to have received from on high, and a lion or a wolf is often introduced crouching at his feet, the former probably in allusion to his influence over King Clotaire, the latter because his name signifies wolf. Now and then the Archbishop is seen restoring sight to a blind man;

* For account of St. Brandan, see vol. ii., pp. 303-305.

† For legend of St. Eleutherius, see vol. ii., pp. 309-311.

extinguishing a conflagration by his prayers; blessing a waggon-load of provisions received in time of famine through his intercession; standing at an altar giving the miraculous diamond or scroll to King Clotaire; or digging in the ground in search of a treasure, the existence of which was revealed to him in a dream. St. Leu is the patron saint of shepherds, whom he is supposed to protect from wolves, and also of children in the districts which used to be ravaged by those animals.

St. Wulfran, who became Archbishop of Sens in 682, though not so celebrated as St. Leu, occupied for a short time much the same position as his predecessor had done at the French Court, and did a great deal to keep the king in the right path. He had not long been Archbishop, however, before he resolved to resign all his dignities and go forth as a humble missionary to Friesland, where he converted many heathen, winning them over partly by his great eloquence, and partly through the wonderful miracles he is said to have performed. He even touched the heart of the notorious King Radbod, by restoring to life one of his victims who had been hanged, and the savage warrior had actually consented to be baptized, when a fear that the rite might separate him in the other world from his own people, led him to draw back. He asked St. Wulfran where he supposed his ancestors were now, and the missionary, with singular want of tact, replied that they were probably in hell. This was enough for King Radbod; he would have no more to do with Christianity; but his son and heir had been baptized, and the work begun by St. Wulfran was carried on after his death by his converts, amongst whom was the man he had resuscitated. The patron of the whole of Friesland, of Abbeville, and of Sens, St. Wulfran is sometimes introduced in stained-glass windows and elsewhere baptizing the son of King Radbod, or with the young man standing beside him. He is also now and then represented dropping a sounding-line into the sea from the deck of a vessel, because he is said to have recovered with a rope, a paten which his assistant priest had dropped overboard when Mass was being celebrated. The relics of the missionary, after being lost for a long time, are said to have been discovered at St. Vaudrille, on the Seine, whence they were translated to Abbeville.

St. Amatus, Bishop of Sion, in the Valais, from 669 to 675,

either resigned or was deprived of his dignities after five years' hard work, and ended his life as a monk in a monastery at Breuil in Flanders, where he was greatly honoured, on account of his saintly life and the miracles he is supposed to have performed. His emblems in art are a raven, because the devil is said to have appeared to him in the form of that bird and to have carried off his bread; a sunbeam, because, like St. Bridget* and other favoured saints, he hung his cloak on one. He is also sometimes represented throwing money into a river, in memory of his contempt for riches, or causing water to gush out of a rock, probably because of his zeal in distributing the living waters of the Gospel.

St. Sulpicius, surnamed the *Débonnaire* or good-natured, who was Archbishop of Bourges from 624 to 664, is chiefly celebrated for his goodness to the poor and eloquent preaching. He has been represented by Jacques Callot and others visiting the sick; preaching to a group of clergy in his Bishop's robes; holding a scroll on which is written, '*Habentes alimenta et quibus tegamur, his contenti simus*' (Having food and raiment, let us be therewith content); distributing gifts to soldiers, possibly in allusion to his having been Chaplain and Treasurer to King Clotaire II.; and standing beside the bed of that monarch, whom he is apparently exhorting, in memory of his having prophesied his recovery when the doctors had given him up.

St. Claude, Bishop of Besançon, and later Abbot of an important monastery that now bears his name in the Jura Mountains, is a very favourite Saint in France and Switzerland; not so much for what he did in his life, of which little is known, but on account of the wonders he is said to have performed after his death. He is supposed to have saved many from drowning, and is often represented, as in a painting on a panel at Douai, blessing a child, who is seated at his feet on the edge of a well or of a tomb, and has evidently just been rescued from some great peril. St. Claude also sometimes appears surrounded by captives whose chains are falling off, some say on account of his sympathy with prisoners, others because those he saved from physical or mental suffering by his intercession used to leave chains upon his tomb in memory

* For legend of St. Bridget, see vol. ii., pp. 247-250.

of their relief. To him, too, on account of his having resigned his see to become a monk, is given the shell of the pilgrim, as on the reverse side of several medals bearing his effigy, found in the Seine, notably on one representing him as patron of the Brotherhood of St. James of Compostella.* A torch or candle, in allusion to his eloquent preaching, is another of the attributes of St. Claude, and he also sometimes has the singular emblem of a whistle, because the making of whistles and other children's toys is the chief industry of a village named after him in his old diocese. On a medal reproduced in M. J. de Fontenoy's well-known *Manuel*, two whistles are introduced beneath the Archbishop's name, and on the reverse side of one of those found in the Seine, the pilgrim's shell is combined with the whistles. The patron Saint of Besançon and of the department of the Jura, St. Claude is supposed to look after the interests of miners and toy-makers throughout France. He was buried in his own abbey church, and for many years his shrine was the goal of hundreds of pilgrims, who were allowed to kiss the feet of the dead Abbot, which were exposed three times a day. Even now many toys made in France and Switzerland bear the emblems of St. Claude, and the whistles and flutes used by the shepherds in the mountains and for calling cattle, frequently have a dedication to him cut upon them. If sheep are lost or have strayed in the mountains, St. Claude is entreated to find them; crooks bearing his name are in constant use, and even the hurdles of the sheepfold are blessed by the local Bishop in the name of the Holy Trinity and placed under the special protection of the beloved Saint.

St. Didier, Die or Deodatus, whose name signifies 'the gift of God,' was Bishop of Trier from 655 to 664, when he resigned his dignity and withdrew to a cell in the Vosges Mountains, that eventually became the nucleus of an important monastery, round about which gathered the town of St. Die, named after the saintly recluse. The devoted friend and frequent companion of St. Hidulphus, whose legend is related below. St. Didier died in his arms, and is sometimes grouped with him in stained-glass windows and elsewhere. The Bishop of Trier is generally represented healing a woman possessed of an evil spirit, or arresting the bursting of a thundercloud with his

* See vol. i., p. 120.

uplifted arm, the result, probably, of his having been confounded with St. Donatian, of Rheims,* whose name resembles his own. The pilgrim's staff is also given to St. Didier, in memory of his journey from Trier to the forest, and, as founder of a monastery, he often holds a church in his hand.

Far more celebrated than St. Didier is St. Arnould or Arnulphus of Metz, a Frenchman of high rank who long held an important post at the Court of King Clotaire II. He was married to a noble lady, and the father of two sons, before he resolved to renounce the world and become a monk. His wife at the same time retired to a convent, and the boys, from one of whom descended the royal Carolingian race, were educated away from their parents. In spite of his own protests, St. Arnould was made Bishop of Metz in 614, but in 622 he resigned all his dignities, and spent the remaining years of his life in the Vosges Mountains, in a cell in which he died in 640. His remains were brought to Metz, and interred with great pomp in the church later named after him.

St. Arnould is sometimes grouped with his mother, St. Oda, his wife, St. Doda, and his younger son, St. Cloud, who was later Bishop of Metz; or a man in royal robes, but with bare feet, is introduced kneeling before him, in memory of the legend that when he was Bishop of Metz Pepin de Landen confessed to him every day. As a general rule, however, St. Arnould is represented alone, putting out a fire which was consuming the palace of the Frankish King, by raising his right hand in benediction; or holding a fish from which he is taking a ring, in allusion to a legend to the effect, that when he was a young man he threw a ring into the Moselle, declaring that until it was restored to him he would never believe that God had pardoned his sins. Many years afterwards he is said to have found his ring in a fish served to him at table, and he gratefully accepted the token of reconciliation. Sometimes a bird is introduced above the head of the saint flying away with a fish; for on one occasion an attempt to poison the holy man is said to have been frustrated by the timely intervention of a raven. The staff and shell of a pilgrim are also given to St. Arnould, for the same reason as to so many of his contemporaries; and a flaming cross

* For account of St. Donatian, see vol. ii., pp. 208, 209.

is sometimes associated with him, because one is said to have appeared in the sky at the moment of his death. He is one of the very few French Bishops to whom the vestment known as the 'superhumeral' is given, a privilege which has been variously explained; and another peculiarity is that he now and then wears armour under his episcopal robes, in allusion to his position at court before he was ordained.

St. Omer was of noble birth, but gave up all his wealth and privileges to become a monk, retiring to the Abbey of Luxeuil, then the most important school of learning in France. He was elected, much against his will, Bishop of Terouanne, in the diocese of Arles, and he completed the evangelization of what was then Belgic Gaul, in which the see was situated, before his death, which took place in 670.

The attributes in art of St. Omer, who appears sometimes amongst other French bishops, are a bush of thorns, because he constantly rolled himself on thorns when he was a monk; a shrine, because he is said to have received his sight, which he had lost for a time, by praying at the shrine of St. Vedast; and a spring of water, in memory of his having secured a miraculous supply of water to baptize a child who was born blind, but who received his sight during the ceremony. The boy is said to have been St. Lambert, who became later Bishop of Liège, and the spring, to which many pilgrims resort, is still shown at Lambres les Aire in Artois.

St. Bonitus, or Bonet, for ten years Bishop of Clermont in Auvergne, was long greatly revered in France on account of a signal favour said to have been bestowed on him by the Blessed Virgin, who one night, when he was praying in his church, appeared to him and presented him with a chasuble of marvellous texture, in which she commanded him to perform Mass. He obeyed, the angels attending him as acolytes; and the marvellous gift is supposed to have been preserved uninjured until 1793, when it was burnt with many other sacred relics by the Revolutionists. At the great age of eighty St. Bonitus made a pilgrimage to Rome, performing various wonderful works by the way, such as supplying food to a monastery and calming a tempest. He brought back with him many captives he had freed, and died at Lyons in 710. His special attribute in art is a chasuble, and he is the patron saint of the potters of France, possibly because an earthenware vessel in which he is supposed

to have washed his hands, was long one of the treasures of his church at Clermont.

St. Aubert of Crambrai and Arras, who ruled his important diocese wisely and well from 633 to 669, and is still greatly honoured in Belgium, is generally represented with a donkey bearing two panniers full of loaves of bread, or with a group of bakers kneading dough beside him, because he is said to have intervened more than once on behalf of the bakers of Flanders. He is the chosen patron of the bakers of Belgium, and his special attribute is a shovel, such as is used for putting loaves of bread into an oven. A dove hovering above his head is also sometimes given to him, in allusion to the supposed interference of Heaven at his election, and he is occasionally grouped with St. Landelin, in whose conversion he had a considerable share.

St. Leger, whose name is preserved in that of an English family, who in their turn have given it to the well-known St. Leger horse-race, was of noble birth, and was educated at the Court of King Clotaire II. He early resolved to dedicate his life to God, fired, it is said, by the example of Saints Eloy and Ouen, and was ordained priest at the age of twenty. He was made, first, Archdeacon of Poitiers, and later Bishop of Verdun, and he became the trusted adviser of Queen Bathilde, who is herself accounted a Saint. Unfortunately, the holy Bishop became embroiled in the political troubles of the time, and incurred the displeasure of King Childeric, the successor of Clotaire II., on account of the boldness with which he reproved him for his marriage within the prohibited degrees. St. Leger was imprisoned for some time at Luxeuil, but on the assassination of Childeric he was released, and returned to Autun, where he was happily at work setting things in order in the diocese after his long absence, when the city was besieged by an army under Ebroin, Mayor of the French Court, who had long been the declared enemy of the Bishop, and was now determined to compass his death.

Learning that he alone was the object of the attack, St. Leger determined to give himself up, and having ordered the gates to be opened, he went forth alone to meet his fate. He was at once dragged into the presence of Ebroin, who ordered his eyes to be put out. After the cruel command had been obeyed, the Bishop was led into a forest and left to die

of hunger, but he was cared for by friends, and secretly taken to a convent in Autun, where he was left unmolested for two years. At the end of that time, however, he was summoned before a council of Bishops at Paris, charged with all manner of impossible crimes, and condemned to be beheaded. It was with difficulty that anyone could be found to carry out the sentence; but the Bishop himself entreated the officer whose prisoner he was, not to delay the execution, and in the presence of weeping crowds the blind martyr was taken once more into the forest. There, after those charged with the judicial murder had entreated the forgiveness of the victim, his head was struck off.

The memory of the martyred Bishop is greatly revered in England as well as in France. The parish of Ashby St. Legers in Northamptonshire, and several English churches, notably one at Hunston in Sussex, and one at Basford in Nottinghamshire, are named after him, and his figure is introduced in an old fresco in Wilburton Church, Cambridgeshire, and on a roodscreen in Woodbridge Church, Suffolk. The special attributes in art of St. Leger are a pair of scissors, because he is said to have had his tongue cut out before his execution, a nail, or an auger. Sometimes he holds his tongue in his hand, more rarely a kind of bodkin or stiletto, and on certain old coins of Lucerne he has a kind of two-pronged implement. Père Cahier reproduces in his '*Caractéristiques des Saints*' a very quaint seal, which belonged to a certain curé of Fretoy in the Diocese of Autun, on which the Bishop is represented in the grasp of a soldier, who is drilling out one of his eyes with an auger. The patron Saint of Autun, Lucerne, and Murbach, St. Leger is also supposed to look after the interests of millers, but for what reason does not appear.

Of St. Géry of Cambrai very little is known, except that he is supposed to have evangelized the district, of which Brussels, where he is still much honoured, is now the most important city. He appears occasionally in ecclesiastical decoration with a dragon at his feet, in allusion to his victory over evil; and chains in his hands, because he liberated many captives; or he is seen curing a leper, in memory of his having first healed, and then converted, a heathen sufferer.

St. Ansbert, who was at one time Chancellor to King Clotaire II., succeeded St. Ouen as Archbishop of Rouen in

683, but was banished, for a crime he had not committed, to the Monastery of Aumont in Hainault, where he died in 698. He is sometimes represented, as in a painting by Hans Burgkmair, holding a scourge in one hand, in memory of his self-discipline; or a chalice, some say because during his exile he looked after the vineyard of the monastery, whilst others are of opinion that it commemorates the fact that he was buried in the vestments in which he used to officiate as Archbishop, and yet others that the chalice is in memory of the solemn Mass held when his remains were taken back to France.

Another celebrated French Bishop was St. Hidulphus, who occupied the See of Triers at the latter end of the seventh century, but withdrew from it, a few years before his death, to found the Monastery of Moyon Moutier in the Vosges. He is said to have baptized St. Ottilia, who was born blind, but received her sight when the ceremony was performed, a miracle also attributed to St. Faro of Meaux and St. Erhard of Ratisbon. St. Hidulphus is credited with the performance of many other wonders, and even after his death such crowds of pilgrims flocked to his tomb to be healed, that his successor as Abbot had to beg him to desist from his wonderful works, a request he is said to have acceded to at once. The holy Bishop is sometimes represented baptizing St. Ottilia, or surrounded by men and women, whom he is rescuing from evil spirits. His special attributes are a pilgrim's staff held in one hand, and a mitre at his feet, both in allusion to his resignation of his bishopric. He is sometimes grouped with St. Ottilia, and sometimes with St. Erhard, who is said to have been his brother, and whose attributes are the same as his own, but of whom scarcely anything definite is known.

Other foreign clergy of note who lived in the seventh century, and to whom special attributes are given, were Saints Amandus and Remaclus of Maestricht, Regulus of Lucca, Barbatus of Benevento, Cunibert of Cologne, Isidore of Seville, Ildefonso of Toledo, and Fructuosus of Braga.

St. Amandus was of noble birth, heir to large estates, but at the age of twenty he withdrew to a monastery, and later lived for fifteen years in a cell attached to the Cathedral of Bourges. In middle life he went to preach the Gospel in Flanders, winning many heathen to the faith by his eloquence and the marvels he is supposed to have wrought, which included the restoration to

life of a man who had been hanged. He also founded many monasteries, and in 649 was elected Bishop of Maestricht ; but three years later he resigned his see to St. Remaclus, and ended his life in the abbey, now named after him, near Tournai. The emblems in art of St. Amandus, who is sometimes represented preaching to a large congregation, as in a painting by Didron in the Cathedral of Antwerp, are a church, on account of the many monasteries he founded ; a dragon that sometimes becomes a serpent, and is occasionally seen holding the staff of the Bishop's crosier in his mouth, in memory, it is said, of the Saint having slain a venomous beast when he was still a mere child ; and a flag or banner, because as a missionary he led the campaign against the enemies of the faith. Chains are also often given to him, for he rescued many captives, and now and then two or three men are seen kneeling in gratitude at his feet. St. Amandus appears as the converter of St. Bavon in the two celebrated paintings by Rubens, noticed below in connection with the latter saint.

St. Remaclus, the friend and counsellor of King Dagobert, with whose generous aid he founded many monasteries, was Bishop of Maestricht from 650 to 652, when he in his turn resigned his see, to withdraw to the Monastery of Stavelo, where he died in 664. St. Remaclus is generally represented holding a church, and occasionally a wolf is introduced beside him, possibly because of his power over those who oppressed the flock of which he was the spiritual shepherd, or, as has been suggested, because a group of wolves formed part of the arms of the monastery in which he died.

A more or less apocryphal Bishop who lived, it is supposed, in the sixth or seventh century, was St. Cæsareus of Arles, whose usual attribute in art is a glove, because he is said to have sent one full of air to a district in his diocese which had long suffered from an unnatural calm. St. Cæsareus is sometimes represented near a tomb, turning away from some ecclesiastics who are offering him the episcopalian insignia, because he is supposed to have endeavoured to escape consecration by hiding in the crypt of the cathedral ; or he is surrounded by poor people, to whom he is distributing alms, for from early boyhood he was never able to refrain from giving away everything he possessed. He is also sometimes associated with St. Giles, for, according to one version of the legend of the latter,



Bruckmann photo]

[Munich Gallery

SS. CUNIBERT AND SWIDBERT

By Bartolomäus Bruyn

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he worked with the Bishop of Arles for two years before he withdrew to his hermitage.

St. Regulus of Lucca was a Bishop of an African see who fled from his diocese during the Arian persecution, and fell a victim to his zeal for proselytism near the town after which he is named. He is said to have been beheaded, and to have carried his own head for some little distance, when, meeting two of his disciples, he gave it to them and fell down dead at their feet. His execution is represented in the fine bas-reliefs by Matteo Civitali on the altar dedicated to him in the Cathedral of Lucca, and there is a statue of him in Bishop's robes on the entrance-porch of the same building.

St. Barbatus, whose emblems in art are a tree, because he ordered one to be cut down which had long been an object of superstitious veneration amongst the heathen, and a chalice, in allusion to a legend to the effect that he changed a golden serpent that had long been worshipped into a sacramental cup, was Bishop of Benevento from 663 to 682, and did much to change the nominal Christianity of the Lombards into living faith in the crucified Redeemer.

St. Cunibert, who was Bishop of Cologne for thirty-six years, and is buried in the church founded and named after him, though it was originally dedicated to St. Clement, is often represented with a dove on his head or whispering in his ear, in allusion to the popular belief that one day whilst he was performing Mass, a dove revealed to him the place of sepulchre of St. Ursula and her maidens.* A church is also sometimes given to St. Cunibert, as in a painting by Bartolomäus Bruyn, because of the number of places of worship built by him during his long episcopate.

St. Kilian, who was for a short time Bishop of Wurzburg, is supposed to have been of Irish birth, and to have gone as a missionary to Germany with two companions, Saints Colman, a priest, and Totnan, a deacon. Many were converted to Christianity by their preaching, including Duke Gosbert, of Wurzburg, to whose influence the consecration of St. Kilian as Bishop is said to have been due. The story goes that the Duke had married his dead brother's wife, and that St. Kilian tried to persuade him to divorce her, in revenge for which she caused the

* See vol. ii., pp. 315, 317, 318.

three missionaries to be murdered during her husband's absence. Their relics are now preserved in the Cathedral of Wurzburg, and the effigy of the Bishop, whose attribute in art is a sword or a dagger, in allusion to the instrument of his death, is stamped upon the coins of that city. In German ecclesiastical decoration he is sometimes introduced with a sword piercing his breast, or holding two swords in his hand, and now and then he is grouped with his two fellow-martyrs.

Of St. Florentius, who was Bishop of Strasburg for some years in the seventh century, many poetic legends are told, though little is really known about him. He is supposed to have been a hermit for some years before he founded the Monastery of Hasslach, whence he was called to the See of Strasburg when he was quite an old man. Whilst living in his lonely cell he was constantly surrounded by the animals of the forest, whom he taught to obey his slightest gesture. It is related that it was no unusual thing for crowds of wild creatures to be waiting outside the fence round his garden, which he had forbidden them to pass. A bear acted as shepherd to his flocks, never harming them. Of St. Florentius, as of so many other specially favoured saints, it is related that he used to hang his cloak on a sunbeam; he healed the daughter of a Frankish king, who had been born blind and deaf, and when the grateful monarch sent him a beautiful horse as a reward, he refused to ride it, saying that his humble donkey was good enough for him. During his episcopate he evangelized the whole of Alsace, founding many churches, for which reason he is generally represented holding one in his hand. He is supposed to be able to cure internal diseases, such as stone, and his chief attributes in art are a group of wild animals or a donkey, in allusion to the incidents related above.

St. Isidore, who succeeded his brother St. Leander* as Archbishop of Seville in 601, did much, during a term of office that lasted thirty-five years, to break the power of the Arians, and to reconcile the Goths to the Church. As one of the patron saints of Seville, his figure appears in the arms of that city on one side of St. Ferdinand, whilst St. Leander is on the other, and in representations of the martyrdom of St. Hermengild† the two Archbishops are generally introduced as spectators.

St. Isidore is sometimes grouped by Spanish artists with

* See vol. ii., pp. 317 and 318.

† *Ibid.*, p. 286.



Laurent photo]

[*Cathedral, Seville*

ST. ISIDORE READING
By Murillo

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his brothers, Saints Leander and Fulgentius,* and their sister St. Florentina, who became an Abbess, but has no special attributes in art. Bees, the symbol of eloquent speaking, and a pen, that of ready writing, are amongst the emblems given to St. Isidore, and now and then the prostrate figure of a crowned King is seen at his feet, in allusion, it is supposed, to the political influence exercised by him. There are two fine interpretations of the great Archbishop by Murillo in the Cathedral of Seville, and the Church of S. Isidoro, in the same city, owns a beautiful painting by Juan de las Roelas, representing the death of St. Isidore, which took place in church in the presence of a large congregation. The dying Prelate is on his knees, falling back into the arms of the attendant priests, whilst two of the boys of the choir look on in wondering awe.

St. Ildefonso was Abbot of a Benedictine monastery near Toledo for some years before, in 659, he became Archbishop of that city. He ruled his diocese with great wisdom until his death in 669, and is supposed to have been a special favourite of the Blessed Virgin, from whom he is said to have received a chasuble, presented to him in the presence of numerous clergy. According to the most generally received version of the legend, St. Ildefonso, on entering his cathedral at the head of a procession—some say on the night of the Fête of the Assumption, others on the eve of that of the Annunciation, found his throne occupied by the Mother of the Lord, surrounded by a court of angels who were singing psalms. As he approached in awe-struck wonder, the Blessed Virgin said to him: 'Come hither, most faithful servant of God, and receive this robe which I have brought thee from the treasury of my Son.' Then, as the Archbishop knelt at her feet, she placed over his shoulders a chasuble of gleaming material, that was long preserved as one of the greatest treasures of the cathedral. On the day of the fête of St. Leocadia,† St. Ildefonso is said to have been the recipient of another remarkable favour, for the martyred maiden issued from her tomb, and, taking the Archbishop by the hand, told him that he was specially honoured in heaven on account of a treatise he had written on the Blessed Virgin. Anxious to retain a proof of the strange occurrence, St. Ildefonso cut off a piece of

* See vol. ii., p. 318.

† See vol. i., p. 274.

the veil of the saint, who, having given him her blessing, went back to her repose.

The special attributes in art of St. Ildefonso are a chasuble and a veil. The gift of the miraculous vestment is the subject of two celebrated paintings: one by Murillo, in the Prado Gallery, Madrid, the other by Rubens, in the Vienna Gallery. The interview with St. Leocadia and the Investiture of St. Ildefonso as Archbishop are also very frequently represented in Spanish churches.

St. Fructuosus, Archbishop of Braga in the latter part of the seventh century, is occasionally represented amongst his colleagues, with a doe at his side, because he is said to have been constantly followed by one he had saved from the hunters, and with birds flying about his head, for it is related that when he had hidden himself in a hermitage to escape from the homage of his many admirers, his retreat was betrayed by some pet jays who had followed him. A man who killed the tame doe was, it is related, visited with a terrible punishment, only remitted on the intercession of St. Fructuosus, who also restored the animal to life. The Archbishop is the patron Saint of Braga, Lisbon, and Compostella, to which city his relics were removed in 1102.

CHAPTER VI

SEVENTH-CENTURY MONKS AND HERMITS

CONTEMPORARY with the great Bishops who in the seventh century did so much to promote the cause of the true faith, were many abbots, monks, hermits, and laymen, to whom the honour of canonization has been given, and with whom various symbols are associated in memory of certain incidents of their lives, or of the legends that have gathered about their memories.

Of the abbots, the most celebrated is certainly St. Giles, or Egidius, although it must be added that his right to the title is disputed by many. Little is really known about him, and it is not even certain whether he lived in the sixth or the seventh



Photo by Laurent]

[Prado, Madrid

THE BLESSED VIRGIN GIVING A COPE TO ST. ILDEFONSO

By Murillo

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century. He is supposed to have been an Athenian of noble birth, who fled from his native land, to escape from the veneration excited by the wonderful works of healing his faith in Christ enabled him to perform, such as curing a paralyzed man by throwing a mantle over him. After wandering about for some time seeking a spot where he might worship God in secret, remote enough to elude his admirers, St. Giles came to a forest near Arles, where he built himself a little cell, in which he dwelt for many years with no companion but a tame hind, who supplied him with milk, and no food but such wild fruits and herbs as grew near his retreat. Now, it happened one day that the King of the country was hunting in the forest, and, to quote an English version of a charming old ballad,

'The galloping of horses' feet, the bloody bay of hounds,
Broke through the forest silence sweet, and echoed deadly sounds.'

Aroused by the tumult, the holy hermit came to the opening of his cell to look out, and there he saw his beloved hind 'all flecked with foam, all quivering with weariness and fear,' rushing to him for protection. He flung himself between her and her enemies, and as he threw his arms about her an arrow aimed at her pierced his hand, or, according to another version, his thigh. Then, continues the ballad,

'St. Giles upon the greensward fell and dyed it with his blood.
He fell, but, falling, laid his hand upon the trembling deer :
"My life for hers, you understand!" he cried that all could hear.'

At this strange sight the dogs shrank back in terror, whilst the King and all his courtiers, with the simple faith of the time, recognised at once the holiness of the wounded man, and flinging themselves upon their knees beside him, entreated his forgiveness. He gave it freely, but refused to have his wound dressed, declaring he had no wish to have his sufferings for one so dear to him as his beloved hind, mitigated in any way; a resolution, say some, which left him a cripple for the rest of his days. The King did all he could to persuade St. Giles to come to Court with him, and, failing that, he asked to be allowed to remain with the hermit for a time. Consent was given, the courtiers were dismissed, and for many days the royal guest and the humble hermit dwelt together. The conversion

of the King and all his subjects was the result, and the retreat of St. Giles became henceforth the resort of hundreds, eager to do the holy hermit honour. Some say his lonely cell became the nucleus of the abbey bearing his name, which in course of time grew into one of the greatest Benedictine communities of France, whilst others assert that the monastery was not founded until after his death, which took place at a good old age, in the humble home in which it was his delight to dwell until the last. One of the two churches which belong to the Abbey of St. Giles still remains, to bear witness to its former glory, and a strange winding staircase of stone is known amongst the people of the neighbourhood as 'La vis de Saint Gilles.'

St. Giles is greatly venerated in the whole of Northern Europe, and is one of the fourteen auxiliary Saints of Germany.* The Cathedral of Edinburgh is dedicated to him, and no less than 150 English churches bear his name, including the two celebrated ones in London: St. Giles-in-the-Fields, originally the chapel of a hospital for lepers, founded by Matilda, wife of Henry I., and St. Giles in Cripplegate, a district said by some to be so called in memory of the crippled Saint, or, rather, of a home for cripples built in his honour.

St. Giles is the patron Saint of many French and German towns, as well as of Edinburgh. For some unexplained reason he is supposed to give special attention to the interests of the spur-makers of Paris; to protect the lame, because of his own wound, and lepers, because of his universal charity. Wives who wish to become mothers appeal to him for aid; beggars claim him as their advocate; and those who secure his intercession need not dread cancer. In fact, although it is impossible to prove that he ever lived, his beautiful legend has taken an extremely strong hold upon the popular imagination. His most constant attribute is a hind, either lying at his feet, as on a roodscreen in Lessingham Church, Norfolk, or leaping up to him, as on a font in Norwich Cathedral, the arrow aimed at her piercing his hand or leg. More rarely, as in certain illuminated MSS., and in an engraving by Jacques Callot, the Saint lies bleeding on the ground, with the hind beside him; or, as in

* See vol. i., p. 229.



Hanfstangl photo

[National Gallery, London]

THE LEGEND OF ST. GILES
Flemish School, XV. Century

an engraving by Albrecht Dürer, the holy man is standing holding a book in one hand, whilst he clasps the hind to his heart with his hand pierced by the arrow. Sometimes St. Giles is represented kneeling at an altar, whilst an angel standing by presents him with a scroll bearing the words '*Ægidio merito Caroli peccata dimitto*' ('By the merits of Egidius the sin of Charles is remitted'), because, according to one version of his legend, the hunter who found the hermit in his retreat was Charles Martel, who was forgiven some sin through the intercession of St. Giles. This is, however, evidently an incident filched from the legend of St. Leu of Sens, or of St. Eleutherius of Tournay,* of both of whom a story resembling that of the hermit and the warrior is told, in connection with a different offender. As the result of a similar overlapping of tradition, a hand issuing from a cloud above his head is also now and then given to St. Giles, and he is sometimes seen preaching, with his hand raised in benediction, although there is no proof that he ever addressed a congregation. In Styria it is usual to represent St. Giles standing on a bridge, merely because the town of Graetz, of which he is patron, is built on a river; and in France he is sometimes grouped with St. Leu for an equally accidental reason, the fact that their fête-day is the same. In the French department of Drôme it is customary to take fennel to the churches to be blessed by the priest on September 1, probably because St. Giles lived upon the herbs of the field, of which fennel is one.

St. Giles is generally represented as an old man wearing the Benedictine habit. In the ancient frescoes of S. Clemente, Rome, he is grouped with St. Blaise; in the celebrated Triptych by Memlinc in the Bruges Academy he appears opposite St. Maurus; and in the National Gallery, London, his whole legend is told in a painting, originally part of a Triptych by an unknown hand, probably that of a Flemish master of the fifteenth century. St. Giles is introduced in the sculptures of Chartres Cathedral, some of those above the south porch giving several incidents of his story; including his meeting with the royal hunter and the visit of the angel, and he appears in the twelfth-century frescoes of the crypt and in the modern windows of the nave of the same building. He occupies a place of honour

* See vol. ii., p. 310.

in the Cathedral of Winchester, and for many years a fair was held on the first three days of September on St. Giles's Hill outside that city; his familiar figure can still be made out in several old mural paintings in English churches, notably in those of Bradninch, Devon, and Great Plumstead, Norfolk, and there is scarcely a Roman Catholic place of worship in France or Belgium which does not contain some memento of the much-loved saint.

St. Giles the Hermit is sometimes confounded with another holy man of the same name, who was probably really the co-adjutor of St. Cæsareus of Arles, and to whom may possibly belong some of the attributes given to his more famous namesake.

Of a simple, loving-hearted nature akin to that of St. Giles the Hermit was his contemporary St. Valéry, or Walaric, who was for some time Abbot of a monastery at Le Vimeu, but began life as a shepherd. It is related that, being anxious to learn to read, he used to persuade passers-by to write out the letters of the alphabet for him when he was minding his flock, and that, unknown to his parents, he had learned the whole of the Psalms by heart when he was still a boy. His gentle ways won all wild creatures to trust him, and he is generally represented caressing a bird perched on his hand, whilst others are hovering about him, or he is surrounded by sheep, and holds a tablet with letters written upon it.

Another celebrated seventh-century Abbot was St. Ricarius, or Riquier, said to have been the son of the Comte de Ponthieu, and a distant relation of King Clovis, for which reason the royal emblem of the fleurs-de-lis is sometimes given to him. The founder of the Abbey of Centula, now named after him, in the Diocese of Amiens, St. Ricarius is generally represented, as in a mural painting in the church of his monastery, holding two keys in his hand; some say because he gave his slaves their freedom when he withdrew from the world, whilst others see in the keys an allusion to an altar dedicated by the saint to St. Peter. A spring of water is also associated with him, on account of a miraculous supply supposed to have been obtained by him by striking the ground with his staff. St. Ricarius, who, according to Alcuin, was converted to Christianity by two Irish missionaries whom he had rescued from ill-usage at the hands of the peasantry on his father's estate, is said to have visited

England, where he zealously preached his new faith. A church at Aberford in Yorkshire, long known as St. Richard's, has lately been formally renamed St. Ricarius, it being now generally supposed that it was originally dedicated to the French Abbot.

With Saint Ricarius may justly be associated St. Frobert, Abbot of a monastery near Troyes, who is sometimes represented chasing away demons, in memory of his power over the evil one, or he is seated as a child upon his mother's knee, because he is said to have restored her sight when he was still a mere boy by making the sign of a cross over her eyes. Another famous monk was St. Winoc, who ruled for some years over the Abbey of Bergues in Flanders, and is said to have been of royal birth, but to have resigned everything to withdraw to a monastery. His attribute in art is a mill, which he works with one hand, whilst he holds his Abbot's staff in the other, because he is said to have ground the corn for his monks even after he became Abbot.

Of St. Bercharius, first Abbot of Hautvilliers, and who was assassinated by his monks on account of the rigour of his rule, it is related that when he was only a monk, and acted as cellarer to his community, he one day left a tap running, but after an absence of some hours found the vessel beneath it only just full, the flow of beer having been miraculously arrested, for which reason a barrel is his chief art emblem; and of St. Achard, or Aichart, of Jumièges, whose emblem in art is an angel, the story is told that one night, when he had been praying with great fervour that his monks might be preserved from evil, an angel appeared to him, and with a long wand touched the heads of a number of the sleeping brethren, in token that their death was near.

Other famous seventh-century monks were St. Clarus of Vienne, who is said to have checked an inundation of the Rhine, and is sometimes represented bidding the waves subside; St. Rouin, the first Abbot of Beaulieu, whose art emblems are a gold coin, because he is said to have drawn some pieces of money out of a pool of water for a poor woman with his abbatial staff, which acted as a magnet, and a spring of water, because he caused one to flow by similar means; and St. Landelin, for some time Abbot of Crespin in Hainault, who is sometimes grouped with St. Aubert of Cambrai, by whom he

was educated, and whose art emblems are a suit of armour beside him, because he is said at one time to have joined a gang of robbers ; a church, on account of the number of monasteries he founded ; and a spring of water, in memory of his having obtained a miraculous supply for his monastery.

Although as a general rule the men of the seventh century to whom the honour of canonization has been accorded were dignitaries of the Church or Abbots of monasteries, some few hermits and laymen, notably Saints Bavon, Leonard, Judoc, and Anastasius, steadily refused to accept any earthly reward for their zeal in the cause of their Redeemer, but for all that have been admitted since their death into the spiritual hierarchy.

St. Bavon was, it is said, a wealthy nobleman of Brabant, who, after leading a life of dissipation, was converted by the preaching of St. Amandus, and having distributed all his goods to the poor, withdrew to a forest near Ghent, where he dwelt alone in a hollow beech-tree, spending his whole time in prayer. As a matter of course, the fame of his holiness spread far and near, and crowds came out of the town to consult him. Amongst them a man one day appeared who had once been St. Bavon's slave, and after being cruelly punished for some slight offence, had been sold to another master. When the hermit recognised his old servant he fell on his knees before him and cried : ' Behold, I am he who sold thee, bound in leathern thongs, to a new oppressor ; but oh, my brother, I beseech thee remember not my sin against thee, and grant me this prayer : bind me now hand and foot, shave my head, and cast me into prison ; make me suffer all I inflicted on thee, and then perchance the Lord will have mercy and forget my great sin that I have committed against Him and against thee.' Needless to say, the slave at first refused to grant this strange request, but St. Bavon entreated him yet again so earnestly, that he finally yielded, and the hermit was taken, bound hand and foot, to prison, where he remained for some time. Whether true or not, this dramatic incident is very significant of the time at which St. Bavon lived, when slavery was still legalized and self-inflicted punishment was considered specially acceptable in the sight of God.

St. Bavon is said by some to have died in his beech-tree, but others assert that when he felt his end approaching he crept to a neighbouring monastery, where he was kindly re-



Hanfstang, I photo

THE CONVERSION OF ST. LAVON BY ST. AMANDUS

By Rubens

[National Gallery, London]

ceived by the inmates, and peacefully expired. The memory of the holy hermit, who is supposed to be able to protect his votaries from whooping-cough, is still greatly revered in Belgium and Holland, especially in Ghent and Haarlem, of which cities he is patron. Incidents of his chequered career are of frequent occurrence in old prints, and there are many pictures of him in the churches of Northern Europe. He is sometimes represented as a noble in richly decorated armour, with a drawn sword in his left hand and a falcon on his right wrist, in memory of his position as a great noble and of his having, it is said, appeared to the people of Ghent as a triumphant warrior when an appeal was made to him for aid in some threatened calamity. St. Bavon is, in fact, to the Flemings what the great Duke Rollo was to the Northmen—the one hero to whom all things were possible—and of him it is said: ‘*Ante pesit mundus veinat quam Bavo secundus*’ (‘So long as the world lasts none will be second to Bavon’). Sometimes the beloved warrior and hermit saint wears a plumed hat and a long mantle, and the only hint of the meditative life he led is a book held in one hand. Occasionally he is seen bending over a man who has been thrown from a cart, in memory of a story to the effect that he once healed a labourer who had been bringing wood to build a cell for him, and whose legs were broken in a fall. A church is now and then given to St. Bavon, because he is supposed to have founded the Abbey of St. Peter, later named after him, at Ghent, and he is also occasionally seen tottering along with a huge stone in his arms. This stone, which is said to have been long preserved at Mendouck in Eastern Flanders, was, according to some, used by St. Bavon as a pillow in his beech-tree; whilst others assert that the saint used to carry it about by way of penance.

Above the high altar of the Cathedral of Ghent, originally the Abbey Church of St. Bavon, is a statue by Verbruggen of the warrior hermit in his ducal robes, and in one of the side chapels is a fine but much restored oil painting, by Rubens, of St. Bavon renouncing his military career to become a hermit, in which the penitent is being received by St. Amandus on the steps of a church, whilst his worldly goods are being distributed to the poor below. The National Gallery, London, owns a very similar composition on a smaller scale from the hand of the same great Flemish master.

St. Leonard (surnamed the Younger to distinguish him from his more celebrated namesake of Limousin*), whose attribute in art is a serpent coiled about his body, in allusion to his having miraculously escaped injury when he was attacked by a venomous snake, was a recluse who dwelt for many years in a forest on the borders of the Sarthe, and is said to have been specially successful in curing the blind, a power his relics retained long after his death. St. Leonard is supposed to have been the original founder of the Abbey of Vendeuve, but it is more probable that it was built in memory of him on the site of his cell.

Round about the meagre facts of the life of St. Judoc, a holy hermit of Brittany, have gathered many wonderful legends, and he has nearly as many art attributes as some of the Apostles themselves. He is said to have belonged to a large family of saints, one of whom, St. Judicael, was King of Armorica, but withdrew from the world in the prime of life, offering his crown to St. Judoc. The latter, however, cared nothing for worldly glory, and, having been ordained priest, he joined a party of young missionaries who were as eager to serve God as he was himself. Later, he found even their society too distracting, and with one chosen companion named Wulmar, he retired to a lonely spot in a forest on the sea-coast, where the friends erected two little shelters side by side, on the site of which later rose up the stately Abbey of Jossé-sur-Mer, given by Charlemagne in 792 to the holy Alcuin. Resisting all efforts to withdraw him from his seclusion, St. Judoc, except for one pilgrimage to Rome to worship at the shrine of the Apostles, spent the rest of his life in his cell, healing all who came to him of their sufferings, whether mental or bodily. Whilst he was still travelling with his brother missionaries, he is supposed to have obtained a miraculous supply of food when they were on the brink of starvation; for which reason a boat laden with provisions is one of his attributes, and on another occasion he got water for his party by planting his staff in the ground, hence his emblem of a pilgrim's staff. One day when St. Judoc was celebrating Mass a hand was stretched out in benediction above the chalice he held; and, most beautiful legend of all, once when he was alone in his cell

* See vol. ii., pp. 282-285.

Christ Himself came to him in the disguise of a poor pilgrim, to whom the holy hermit gave his last loaf of bread. The Master revealed Himself as He had done of old to the disciples at Emmaus, in the breaking of the bread, and the touching incident[†] is commemorated in a hymn in honour of St. Judoc in the sixteenth-century Missal of Frisingue :

‘ Hic (Christus) se viro demonstravit
Quando panem impetravit
Deus vultu proprio ;
Panis datus, non ingratus,
Imo cito reparatus
Divino consilio.
Deo panem hic divisit
Deus naves huic remisit
Plenes beneficio,’ etc.*

Besides the pilgrim’s staff, two keys, sometimes embroidered on his cap, in memory of his visit to Rome, and a crown, in allusion to his royal birth, are given to St. Judoc. A chalice, a hand issuing from a cloud above his head, a loaf of bread and two small altars, in memory of his having dedicated one to St. Paul and another to St. Peter in his oratory, are also amongst his attributes, and occasionally he wears suspended from a scarf worn round his neck a casket supposed to represent certain relics given to him by the Pope. It was long customary for pilgrims to the shrine of St. Judoc to take away with them little images of the hermit with his casket of relics, holding the pilgrim’s staff in his hand. In certain old French engravings St. Judoc is represented receiving a crown from an angel as he kneels at an altar, and refuses the earthly crown offered to him by his brother.

A noted contemporary of St. Judoc was St. Magnus, Abbot in the second half of the seventh century of a monastery at Füssen, and one of the fourteen auxiliary saints already several times referred to.[†] Little is, however, really known about him, but he is supposed to have wrought several miracles during his life, and since his death to have given sight to many of the

* ‘ Here to a man in His own image was Christ revealed. When He asked for bread He received it with deep gratitude, rendering it back with interest. He (St. Jude) shared his bread with God, and God rewarded him with boats laden with plenty.’

† See vol. ii., pp. 42, 42, 68, 93.

votaries who visited his tomb. He is invoked against snakes and caterpillars, because he is credited with having destroyed certain venomous reptiles which infested his diocese, and for the same reason his chief emblem in art is a dragon. Now and then, however, this is replaced by an angel offering him pieces of money, or by a fox or bear with a coin in its mouth; because the existence of the mineral wealth near his home is said to have been miraculously revealed to him, according to some, by an angel, whilst others make the agent a wild beast. St. Magnus died, or, as some assert, was murdered, in 666, after having evangelized the greater part of the province of Algau, and in some old iconographies he is represented being done to death with clubs and swords by a party of heathen.

With Saints Giles, Judoc, and Magnus may justly be associated the comparatively little-known Persian martyr St. Anastasius, an account of whose so-called Passion Bede speaks of having 'corrected as to the sense, it having been badly translated from the Greek and worse amended by some unskilful person.'

The son of a celebrated heathen soothsayer, St. Anastasius, whose original name was Magundat, is supposed to have lived in the first half of the seventh century, and to have been an officer in the army of King Chosroes II. When Jerusalem was besieged by that monarch,* and the Holy Cross was captured, Magundat asked some of his comrades why such a fuss was made over the mere instrument of a malefactor's death. The reply that the 'malefactor' who had suffered on it was the all-powerful Son of God, who had voluntarily submitted to a shameful death for the redemption of mankind, aroused the young officer's intense interest. He at once resolved to seek further information on the subject at the fountain-head, and secretly leaving his regiment, he went to the Holy Land, where he made eager inquiries of all he met, coming at last to Jerusalem itself. There he was finally converted to Christianity and baptized, taking the name of Anastasius. Shortly afterwards he became a monk, and the next seven years he spent in a Syrian monastery, delighting in waiting on the brethren; content to perform the humblest offices for them, if only he might follow in the footsteps of his divine Master.

* See vol. ii., p. 115.

His probation over, St. Anastasius was sent to preach the Gospel in Cesarea, and there his zeal got him into trouble with the Persian Governor, who had him arrested on the charge of endeavouring to poison with his superstitious teaching, the minds of the troops. He was tried and condemned to be scourged, but he accepted the terrible punishment with joy, calling upon the name of Christ. At a loss to know what to do with his prisoner, the Governor referred the case to King Chosroes, who gave instructions that the culprit should be sent back to Persia to be punished. Knowing that his death was certain, St. Anastasius made no resistance, but went joyfully home with his guards, and after being subjected to fearful tortures with a view to making him recant, he was beheaded at the little town of Barsalo. Two monks who had remained with the martyr to the end obtained leave to take his body back to the Holy Land; but it was not allowed to rest there long, and is said to have been eventually translated to Rome, where it is supposed still to rest in the Church of SS. Vincenzo ed Anastasio, on the walls of which are some much-defaced frescoes of incidents in the lives of the two saints, whose association is the result of their fête-day—January 22—being the same.

The memory of St. Anastasius the martyr is much revered in England as well as in Italy and France. For many centuries there was a church named after him at Wyke in Hampshire, on the site of a later building dedicated to St. Paul. The chief emblem of the Persian soldier, as of St. John the Baptist, is a head in a dish or platter, but it is distinguished from that of the victim of King Herod, by a knife or axe embedded in the skull, and by the monk's hood with which it is covered. The latter peculiarity has led both the Carmelites and Basilians to claim St. Anastasius as a member of their Order, but he certainly did not belong to the former, and we know too little of the early followers of the rule of St. Basil, to be able definitely to connect him with them.

CHAPTER VII

ANGLO-SAXON ABBESSES OF THE SEVENTH CENTURY

ONE of the most remarkable results of the great wave of religious enthusiasm which swept over Northern Europe in the seventh century was the retirement from the world—that is to say, the political world—of many high-born ladies, whose ambition it was to serve God entirely in their own way; not in the lonely solitudes beloved of so many of their masculine contemporaries, but as rulers of communities in which their will was law, and where there was no appeal from their decisions. Though vowed to perpetual virginity, these holy women by no means eschewed as do their modern successors, the society of men, for they had monks as well as nuns in their monasteries, and to quote Sir William Dugdale, the learned author of the ‘*Monasticum Anglicarum*,’ ‘they exercised jurisdiction over both men and women, and those men whom the Abbess thought qualified for Orders she recommended to the Bishop, who ordained them, yet they remained still under her government, and officiated as chaplains until she pleased to send them forth upon the work of the ministry.’

Amongst these saintly ladies of the seventh century the most celebrated were Queen Ethelreda, who exercised as great an influence over the history of her time as did her friend and adviser St. Wilfrid himself, and St. Hilda of Whitby, the earnest opponent of the increase of the jurisdiction of the Pope in England; with whom may be justly associated Saints Sexburga and Withburga, the sisters Ebba and Werburga, the near relations of Queen Ethelreda, and the less well-known Eanswith, Eadburga or Ethelburga, and Osyth or Sitha.

St. Ethelreda or Awdry, the one woman who is included in the Anglican Prayer-Book Calendar, and whose name is also preserved, strange to say, in the uncomplimentary adjective ‘tawdry,’ a coarse kind of lace having been sold at a fair held in honour of the royal saint on the Isle of Ely for many years, was the daughter of Anna, a powerful East Anglian King, and was by him married in early girlhood to a young Prince named Tondbert, who gave his bride the Isle of Ely on their wedding-day. Passionately in love with his young wife, who is said to

have been remarkably beautiful, Tondbert was greatly dismayed when he learnt from her that she had no affection to give him in return, but wished to lead a life of seclusion and prayer. With noble self-denial the generous Prince at once set apart a portion of his palace for the use of Ethelreda, and until his death, three years later, she was allowed to do exactly as she liked. Glad to be released from the ties, nominal though they had been, which had bound her to her husband, the widow resolved to found a nunnery at Ely; but the fame of her beauty had so inflamed the imagination of King Egfrid of Northumbria that he sought her hand in marriage, and, in spite of all her resistance, her uncle, who had succeeded Anna a year before, compelled her to consent to the union.

Buoyed up with the hope that she would be able to manage Egfrid as she had done Tondbert, Ethelreda went to her new home; but she soon found that she had a very different character to her first husband to deal with, and the next few years were one long conflict between the wedded pair. At last, strengthened in her rebellion by St. Wilfrid of York, she managed to obtain a separation, and retired to the convent founded by her aunt St. Ebba, at Coldingham, where she received the veil, to which she had so little right, from the hands of her mistaken adviser. King Egfrid not unnaturally resented the conduct of his wife; but he seems to have behaved generously to her, and although he married again, he left Ethelreda in full possession of the property settled on her at their marriage.

After a year spent with St. Ebba, the ex-Queen went to her own estate of Ely, and there founded an important monastery for monks and nuns, which she ruled wisely and well for seven years, when she was suddenly cut off in the prime of her life, by an epidemic which was devastating the country. She was buried in a wooden coffin in the common cemetery of her own Abbey Church.

These, the well-authenticated historical facts of the life of the celebrated Abbess, have been supplemented by many picturesque legends. According to one of these King Egfrid, instead of consoling himself with a new wife, pursued his Queen to Coldingham, and she fled with two nuns to St. Ebb's or Colbert's Head, where, just as her angry husband was about to seize her, the tide surrounded the rock on which she was,

so that he could not approach her. On the same journey, when the Queen, worn out with her rapid flight, had fallen asleep upon the ground at mid-day, with her head on the lap of one of her attendants, her staff, which she had stuck in the ground beside her, became a mighty tree, shading her from the noon-day heat; and until she was safely back at Coldingham she was miraculously preserved from every danger that threatened her.

After her death the power of St. Ethelreda became even greater than before. All who came to worship at her humble grave were healed of their infirmities and comforted in their sorrows, but it seemed unfitting that one so revered should be allowed to remain in the lowly spot she had chosen. It was, therefore, decided to translate the beloved remains to the church, and St. Sexburga, who had succeeded her sister as Abbess, sent some of the monks to Grantchester, where Cambridge now stands, to procure stone for a new coffin. There, strange to say, they found a beautiful marble sarcophagus, which they brought back with them to Ely. A canopy was erected over the old grave, and when the coffin in it was opened, the body of the saintly Queen was found lying undecayed as if in sleep. It was reverently transferred to the sarcophagus, and in the presence of a vast crowd of ecclesiastics, monks, nuns, and other spectators, solemnly re-interred within the sacred building.

Unfortunately the church with all it contained was destroyed by the Danes in the ninth century, but the spirit of Queen Ethelreda still seems to linger in her beloved Ely. The beautiful Gothic cathedral founded in the eleventh century, now dedicated to the Holy Trinity, was originally named after her, and contains in the corbels of the arches, upholding the central lantern, designed by Allan de Walsingham, a remarkable series of sculptures of scenes from her life and legend, including her marriage to Prince Tondbert, her father giving her away; the taking of the veil at Coldingham, the Abbess Ebba placing it over her head as St. Wilfrid pronounces the benediction, whilst the renounced crown is seen on the altar close by; the miracle of the tide, the Queen, who wears her crown above her veil, crouching with her nuns upon the rock; the miracle of the tree, in which the astonishment of the nuns is very graphically rendered; the consecration of St. Ethelreda as Abbess; her

last illness, in which her doctor, the priest, who gave her the last Sacraments, and her faithful servant Owen, later the companion of St. Chad, are introduced; a miracle said to have taken place in the twelfth century when Saints Ethelreda and Benedict rescued a penitent criminal from prison; and, lastly, the translation from the grave to the church of the undecayed body of the Abbess Queen, with the crown still upon her head.

In a fine window in Ely Cathedral, dating from the same period as the sculptures just described, St. Ethelreda is introduced in the flowing robes of the Benedictine Order, wearing her crown and holding her crosier, and there is a fine modern statue of her in Lichfield Cathedral. She appears with other English saints on many roodscreens in old parish churches, notably on one at Oxburgh and another at Upton, both in Norfolk; her familiar figure can still be made out in certain mural paintings, including one in Eton Chapel and one at Hesselsett, in Suffolk, in the celebrated 'Benedictional' of St. Ethelwold of Winchester, who had an immense admiration for her, the great Abbess is seen leading a choir of nuns, with a book in one hand and in the other a lily, in token of her purity. Hans Burgkmair has painted her standing before an open chest, and in some old German engravings she is driving a demon before her, emblematical of her general power over evil rather than of any special incident, and in one hand she holds a sunflower, possibly in allusion to her flowering staff. The memory of St. Ethelreda is also preserved in the dedication of numerous English churches. There is one, for instance, at Norwich, and one in Ely Place, Holborn, in which a small portion of the uncorrupted hand of St. Ethelreda is said to be preserved; and, most interesting perhaps of all, one at West Halton, in Lincolnshire, long known as Ethelred's Stow, said to occupy the site of a chapel built on the scene of the miracle of the tree.

St. Hilda of Whitby, whose memory is still lovingly cherished in Northern England, and who is sometimes grouped, as on the west front of Lichfield Cathedral, with other Abbesses, was the great-niece of Edwin, the first Christian King of Northumbria, and was baptized at the age of thirteen by St. Paulinus. Her father had been treacherously murdered when she was a child, and she was educated at the Court of her uncle; but on his death, and the retreat to the South of St. Paulinus, she was

brought under the influence of St. Aidan, who encouraged her in her resolve to dedicate her life to God. It was not, however, until she was thirty-three years old that she took the veil, and though she is supposed to have spent some years in a French monastery at Chelles, little is known of her life up to that time. In any case, she was made Abbess of a monastery at Heorta, the present Hartlepool, in 649, and eight years after that she founded the famous community at Streaneshalch, later called Whitby, the original name of which signified the Beacon Bay. The new monastery grew rapidly in importance, and to it were attracted many noble men and women, over whom the mother, as the Abbess was lovingly called, ruled with such wisdom that her fame spread far and near. She presided at the great Synod held in her abbey in 664, at which King Oswy was present, for the discussion of the questions at issue between the Roman and Celtic parties in the Church; and, although her sympathies were entirely with the latter, she accepted the decision in favour of the former with the greatest loyalty, never attempting to enforce her own views on those under her control.

In the Abbey of St. Hilda lived the eloquent singer Cædmon, of whom it is related by Bede that he did not learn the art of poetry from men, but from God, for he had lived in a secular habit till he was well advanced in years, being employed as one of the servants in the monastery. The revelation from God is said to have come to Cædmon in a dream, when an angel appeared to him and ordered him to sing a song to him. 'I cannot sing,' was the humble reply, 'and that is why I have ever left the table when it came to my turn to take the harp.' The angel, however, insisted, and Cædmon asked in a despairing voice, 'What shall I sing?' 'Sing the beginning of created beings,' said his visitor; and lo! the gift of improvisation came to him, so that he sung beautiful verses in praise of God the Creator. When he awoke he remembered all the words of this song, and, having told his dream to his fellow-monks, he was taken by them before the Abbess, who, on hearing his story, at once recognised the divine leading. The poet was raised to high honour in the community, but though he eventually became celebrated wherever the Anglo-Saxon tongue was understood, he remained to the end as humble in spirit as before.

St. Hilda suffered greatly from an incurable disease for seven

years before her death, but, though she was unable or unwilling to obtain relief for herself, she is credited with having performed for others many wonderful works of healing. To the last she gathered her nuns about her daily, and when, says Bede, 'she joyfully saw death approaching,' she summoned her whole community to hear her farewell charge, as she passed, even as she was speaking, from this world to the next. A certain nun named Bega, who later became venerated under the name of St. Bees, living in a village thirteen miles away, is said to have seen the soul of the saint being carried into heaven by angels.

Amongst the wonders supposed to have been performed by St. Hilda was the destruction of thousands of snakes which used to infest Whitby, and the driving away of hundreds of wild geese that had long devastated the fields. The snakes she first beheaded, and then turned into stone. The fossil ammonites, so numerous in the neighbourhood, were long popularly believed to be all that was left of these reptiles, and they are still called St. Hilda's snakes by the fishermen of Yorkshire, whilst the successors of the defeated geese are supposed to droop their wings when they pass over Whitby. In 'Marmion,' Sir Walter Scott refers to both these popular beliefs when he says St. Hilda's nuns—who, the scene of the poem having been laid in the sixteenth century, can only have existed in his imagination,—told :

'How, of thousand snakes, each one
Was changed into a coil of stone,
When holy Hilda pray'd ;
Themselves, within their holy bound,
Their stony folds had often found.
They told how sea-fowls' pinions fail,
As over Whitby's towers they sail,
And, sinking down, with flutterings faint,
They do their homage to the Saint.'

Representations of St. Hilda, although they were probably numerous in the north of England before the destruction, after the Reformation, of so many churches, are now extremely rare, but her effigy, with a goose at her feet and a priest on either side celebrating Mass, forms the design of the official seal of Hartlepool. Her memory will ever be associated with the ruins of the Abbey at Whitby, although, as a matter of fact, they belong to a building with which she had nothing to do ; a

Benedictine monastery founded in the eleventh century. The name of the much-loved Abbess is also preserved in the dedications of numerous churches in Yorkshire and elsewhere, including an ancient one at Hartlepool, a modern one at Whitby, and one at Middlesbrough. Hinderwell, a village near Whitby, was originally Hilda's well, and Islekirk, a parish in Cumberland, was Hildkirk, or Hilda's Church.

St. Sexburga, the elder sister of St. Ethelreda, is occasionally represented in stained-glass windows and elsewhere, holding a palm in one hand, though she was certainly not a martyr, and wearing the robes of an Abbess. Married at an early age to King Ercombert of Kent, she faithfully performed the duties of a wife until his death, and acted as regent for her eldest son during his minority; but when the latter was old enough to reign, she withdrew from the world, receiving the veil from Archbishop Theodore. She was for a short time Abbess of Sheppey, where her name is still preserved in the dedication of the church of Saints Mary and Sexburga; but she was too humble-minded to care for dignity, and soon resigned her position to her daughter Emerilda, in order to join St. Ethelreda at Ely. It was against her own will that St. Sexburga was chosen Abbess on the death of her more celebrated sister, and the only occasion on which she played a really prominent part, was that of the translation of the relics of her predecessor from the cemetery to the cathedral.

St. Withburga, the sister of Saints Ethelreda and Sexburga, was even more humble-minded than the latter, and although she is still held in loving memory in the Norfolk villages of Holkham, where her childhood was passed, and East Dereham, where she founded a monastery, next to nothing is known of her life. She appears sometimes in ecclesiastical decoration—as on rood-screens in the churches of Burnham Broom and Burlingham, both in Norfolk—holding a church in one hand and with two doves at her feet; the latter in allusion to a legend to the effect that she and her nuns were nourished with the milk of two tame hinds, till the poor creatures were killed by a cruel man, who was immediately punished with death.

In the story of St. Ebba, the daughter of Ethelred the Avenger and sister of Kings Oswald and Oswy, fact and fiction are inextricably blended. The founder of a nunnery at Ebchester, which is named after her, and of a double monastery

for monks and nuns at Coldingham, she is said to have ruled the latter with so lax a hand that grave scandals occurred; for, to quote a contemporary witness, 'even the cells that were built for praying or reading were converted into places of feasting, drinking, talking, and other delights.' Warned that if reforms were not instituted speedy destruction would overtake the whole community, St. Ebba, who seems to have been blind to what was going on rather than wilfully lax, set about to restore order. According to some she succeeded, and died peacefully at a good old age surrounded by her penitent nuns; but others assert that her monastery was attacked and burnt to the ground by Danish pirates, the Abbess and her whole household perishing in the flames. Before the end came, however, St. Ebba is said to have proved herself a woman of courage and resource, for, fearing a fate worse than death if the Danes should effect an entrance, she cut off her nose and upper lip, and persuaded all her nuns to follow her example. 'And when the Danes,' says an old chronicler, 'broke through the gates and rushed upon their prey, the nuns lifted their veils and showed their faces disfigured horribly. Then those merciless ravishers, starting back at such a spectacle, were about to flee, but their leaders, being full of fury, ordered the convent to be fired. So these most holy virgins, with St. Ebba at their head, attained the glory of martyrdom.'

Whether St. Ebba died a natural death or not, her memory is revered as that of a martyr, and in the few existing representations of her she holds a knife, in token of her supposed self-mutilation. According to Bede, however, the fire which destroyed the monastery at Coldingham was due to carelessness only, and did not take place until after St. Ebba's death. In any case, the relics of the Abbess, or what purported to be her relics, were translated from Coldingham to Durham in the eleventh century, and her name is preserved in several dedications of churches in England and Scotland, including one at Beadnell in Northumberland, supposed to occupy the site of an outlying cell of the Abbey of Coldingham, and one as far south as Oxford. To this account it is only fair to add that some authors, including the Rev. Alban Butler, claim that there were two St. Ebbas of Coldingham; the foundress, who died a natural death, and a second abbess who was martyred in the ninth century with all her nuns after the self-mutilation described above.

The daughter of King Wulphere of Mercia and the niece of St. Ethelreda, St. Werburga, to whom the Cathedral of Chester is dedicated, it having been built on the site of a monastery founded by her, is especially celebrated for the missionary journeys she undertook, her course being marked by the rising up of one religious house after another, so that her name is met with in districts as far apart as Lancashire and Cornwall. Her special attribute in art is a goose, because she is said to have so completely tamed the wild geese who used to feed in the fields round her monastery at Chester, that when she walked abroad she was often escorted by a large number of her feathered friends. The story goes that the steward of the monastery once dared to kill a goose and eat it in a pie; but his crime being discovered by the Abbess, she had him punished and restored her pet to life. St. Werburga appears amongst the statues of abbesses on the west front of Lichfield Cathedral and also in the Lady Chapel of the same building.

St. Eanswith, the daughter of King Eadbald and sister-in-law of St. Sexburga, whose memory is still held specially sacred in Sussex, founded a monastery near the present Folkestone, providing the town, it is said, with a miraculous supply of water by striking the ground with her crosier, an incident commemorated in the name of St. Eanswith's Spring, which still feeds a reservoir.

St. Eanswith is said to have died young, and soon after her death her monastery, the site of which had been badly chosen, was washed into the sea, but five centuries later a new church, dedicated to her and St. Mary, was erected further inland. The patron saint of the fishermen of Folkestone, the Corporation seal of that town bears upon it the effigy of St. Eanswith, wearing the robes of an abbess, and holding two fishes in a kind of hoop, whilst on that of the mayoralty she has the fishes at her feet, and the additional emblems of the crown, in memory of her royal birth, the crosier and a book, are given to her.

St. Eadburga, or Ethelburga—who must not be confounded with her namesake the daughter of King Ethelbert and Queen Bertha, who married King Edwin of Northumbria—is supposed to have been a connection of St. Ethelreda. She withdrew at an early age to the Convent of Faremontier, of which she became Abbess, and is sometimes represented embracing the instruments of the Passion, and with a flaming heart in her

hand, both emblems of her ardent devotion to Christ. Her shrine, containing some of her relics, can still be seen in the church of St. Mary.

St. Osyth, or Sitha, one of the very few Saxon ladies who won the glory of martyrdom, is said to have been the daughter of a Mercian prince, and to have been married as a mere girl to an East Anglian King, who honoured her in her wish to dedicate her life to God, giving her an estate at Chick on the estuary of the Colne, where she built a monastery. There she had lived happily for some years surrounded by her nuns, when the monastery was attacked by Danish pirates, whose leader became so enamoured of the beauty of the Abbess that he promised to spare her life if she would become his wife. She refused, and he at once ordered her to be beheaded. As the blow fell, the saintly Abbess is said to have taken her head in her hands and walked with it for 300 yards to her Abbey church, the door of which was closed. She knocked loudly, leaving the impress of her blood-stained knuckles upon the panels, and then fell dead; a gruesome legend memorialized on the seal of the parish of St. Osyth, where her monastery once stood, on which she is represented holding her own head. Other attributes given to the martyr are a crown, in allusion to the royal dignity she renounced; a key or keys, possibly because she had dedicated her church to St. Peter; and a stag, in memory of a legend to the effect that she ran away from her husband when he was out hunting. Representations of St. Osyth used to abound in old English churches, notably on a rood-screen at Barton Turf, and on one in St. James's Church, Norwich, both now in private possession. She also appears with Saints Christopher, Thomas à Becket, and Edward the Confessor on one of the Norman piers of St. Albans Cathedral, and in a window of the College Library, Winchester, in which last she holds a book bound in the manner characteristic of the time at which the composition was designed, that is to say, with the leather cover gathered into a kind of rosette at the top, giving it the appearance of a bag.

CHAPTER VIII

SAINTLY WOMEN OF THE SEVENTH, EIGHTH, AND
NINTH CENTURIES

SCARCELY less celebrated than her great Anglo-Saxon contemporaries was St. Bathilde, of France, whose story is a very romantic one. She is said to have been the daughter of an Anglo-Saxon King, to have been carried off by pirates, and sold to a certain Frankish count, whose wife treated her very harshly, making her do all the rough work of the house. Her master was, however, soon left a widower, and he at once asked Bathilde to marry him. She refused, declaring that she would be the bride of none but Christ. To resist the further importunities of the Count, she ran away and hid herself, but she was discovered in her retreat by King Clovis II., who, in his turn, fell in love with her. She seems to have returned his affection, for when he said he would purchase her from her lawful master and make her his Queen, she consented. The marriage appears to have been a very happy one, and the Queen became the mother of three sons, who all wore the crown in succession. King Clovis died when the eldest of them was five years old, but before his end he appointed St. Bathilde Regent, till her son should be old enough to reign. The widowed Queen ruled the kingdom wisely, with the aid of Saints Eloy and Ouen, and when Clotaire II. came of age she withdrew to a nunnery she had founded at Chelles, where she died in 680.

The restorer of many religious houses which had fallen into decay, and the foundress of the great Abbey of Corbie, St. Bathilde is greatly honoured in France, and is often represented in ecclesiastical decoration wearing royal robes, and with a crown on her head, but holding a broom in her hand in memory of her time of servitude. A ladder is another of her attributes; some say because of a vision she had just before her death, of angels ascending and descending a long ladder leading from earth to heaven, whilst others see in it only an allusion to the name of her monastery at Chelles, *échelle* being the French for ladder. Sometimes, also, St. Bathilde holds a church, in memory of the sacred buildings erected by her, or

she is causing water to spring up by waving a rod ; and she has been represented by Hans Burgkmair gazing up at an apparition of Christ upon the cross.

Other famous women of France of the seventh century were the Abbesses Saints Fare of Champigny, Aure of Paris, Gertrude of Nivelles, Aldegonda of Maubeuge, Waltrude of Mons, Begga of Audéne, and Gudula of Brussels, with whom may be associated the less well known virgin martyrs Dymphna and Maxellinda, and the more or less apocryphal Angradesma of Beaulieu, Winifred of Wales, and Modwena of Ireland.

St. Fare of Champigny, the sister of St. Faro of Meaux, with whom she is occasionally grouped, is said to have founded a nunnery in her brother's diocese, and is sometimes represented holding a crosier and a book, or with a bunch of ears of wheat in her hand, the last because when she was a little girl and St. Columban came to see her father, she ran into the room with some corn in her hand, and the missionary prophesied that the harvest of the just should be her portion. St. Fare is said to have been the means of converting St. Faro, and is sometimes represented talking to him in the presence of two nuns.

St. Aure, Abbess for some years of a convent in Paris, is represented holding a nail between her first finger and thumb, or seated in a chair studded all over with nails, the points of which are piercing her flesh, because she is said to have recited the Psalms every day for seven years in such a chair, as a self-inflicted punishment for having ventured to correct a deacon for infringing the rubric.

St. Gertrude of Nivelles, in Brabant, a very favourite Saint in Belgium, where she is invoked for protection against mice, rats, and voles, the water from a spring in the crypt of her church having long been used to sprinkle fields infested by vermin, was Abbess for many years of a great nunnery at Nivelles, but resigned her post three years before her death. St. Gertrude often appears in ecclesiastical decoration and in illuminated manuscripts, surrounded by mice and rats, or with rats and mice running up and down her spinning-wheel. Now and then, as in an old German book of legends, fiery tongues are introduced above St. Gertrude's head—or as in the 'Attributen der Heiligen' a crown is being brought to her by an angel. A lily, in token of her purity, and a loaf, in

memory of her gifts to the poor, are also amongst her attributes. She has been represented appearing in the sky after her death, and putting out with her veil a fire which was devastating her monastery. St. Gertrude is supposed to be specially attached to cats, possibly because she was the enemy of their natural prey, and travellers and those suffering from fever appeal to her for aid.

St. Waltrude or Vautrude belonged to the royal blood of France, and was the wife of Madelgaire, the powerful Count of Hainault, and the mother of four children; but late in life she persuaded her husband to enter a monastery, and herself withdrew to a little cell near the present Mons, which in course of time became the nucleus of a wealthy community of nuns. St. Waltrude is said to have come to her strange decision to leave her husband, through the intervention of St. Géry of Cambrai, who one day when she was at prayer, appeared to her and presented her with a chalice, an incident occasionally represented in art. More generally she is seen offering a crucifix to her husband, and herself refusing a crown of roses, or she is surrounded by prisoners, whose chains she is striking off, for she is said to have persuaded Count Madelgaire to ransom many slaves; or she is sheltering a number of children under her mantle in memory of her love for her own little ones. A church is also sometimes given to St. Waltrude, although it was not until after her death that the abbey named after her was founded. Now and then the saintly wife and mother is grouped with her husband, and her two young daughters, none of whom, however, have any special attributes in art.

St. Aldegonda was a woman of a very different character to St. Waltrude, and she did not withdraw from the world until she felt that her work there was done. From the first she is supposed to have been under the special protection of Heaven, and she resolved as a mere child to dedicate her life to God. As soon as she was old enough her father wished her to marry, but she ran away from her home, and is said to have crossed the Sambre dryshod, an angel leading her by the hand. She received the veil from St. Amandus, and it is related that as he blessed her a dove appeared above her head, holding a gleaming veil in its claws. After serving her novitiate, St. Aldegonda founded an important nunnery at Maubeuge, which she ruled for thirty years, when she died of cancer, bearing her terrible sufferings with great

heroism. Saint Waltrude, who was with her sister at the end, declared that she saw her soul carried up to Heaven in a blaze of glory by angels. Many wonderful cures are said to have been wrought at the shrine of St. Aldegonda, and the water of a spring near her church is supposed to be especially efficacious in cases of cancer. Jacques Callot has represented the wilful maiden flying from home, and there are many beautiful Flemish engravings of St. Aldegonda as Abbess, with a book in one hand and a crosier in the other, or as a novice receiving the veil from the dove, an angel standing beside her.

There appear to have been two St. Beggas or Bees who lived in the seventh century, one of Irish, the other of Belgian origin. One, who has given her name to a parish in Cumberland and to several English churches, is said to have run away on the eve of her marriage with a Norwegian Prince, and to have crossed the sea on a green grass sod. After living alone for many years she was made Abbess of a convent by St. Aidan. The other St. Begga, whose history is far better authenticated than that of her namesake, was the daughter of Count Pepin of Landen, sister of St. Gertrude of Nivelles, wife of the son of St. Arnould of Metz, mother of the great Count Pepin of Héristal, and grandmother of the yet greater Charles Martel. The Irish St. Begga has no special emblems, but the Belgian saint is often represented with seven chickens at her feet, or seven ducks on a pond beside her, in allusion, it is supposed, to seven churches or monasteries built by her at Audenne on the Meuse, in memory of the seven basilicas of Rome, to which she had made a pilgrimage after the death of her husband, who was killed when out hunting. It is said that the Saint was guided in her choice of the sites of her churches by seven birds she had noticed collected round their mother. On a medal that used to be worn by the Canonesses of Audenne, she is seen with seven chickens on one side of her and a bear on the other, the latter in allusion, some say, to Charles Martel having killed a bear near his grandmother's settlement, whilst others see in it a mere reference to the wild animals of the surrounding forests. On the right of the abbey domains there still remains a spring called the Fontaine de la Poule, and on the left is one known as La Fontaine de l'Ours. A crown, in allusion to her noble lineage, and an ornate building held on one hand, are also given to St. Begga, who is

supposed to have been the original foundress of the communities known as Béguinages, in which a number of women devoted to good works live in separate houses grouped round a church.

The legend of St. Gudula, the patron Saint of Brussels, where she is still greatly revered, resembles closely that of St. Geneviève of Paris.* A near relation of St. Gertrude of Nivelles, she was placed under her care as a child, and early resolved to dedicate her life to God. Even before she was sent to the convent, she used to spend the greater part of her time in prayer, going in the bitterest winter weather to a distant chapel from her mother's house long before it was light. The evil one is said to have tried in vain to thwart the holy child in her devotions, constantly blowing out her candle, which was as constantly re-lighted by an angel, for which reason the chief emblem in art of St. Gudula is a candle or a lantern, the lantern, according to some, having special reference to the lamps of the watchful virgins, which the Devil would so gladly extinguish. On the official seal of Brussels is a very quaint and realistic representation of St. Gudula on her way to chapel, holding a staff over her right shoulder and a lantern in her left hand, at which the Devil, in the form of a nondescript animal with horns, and the feet of a man, is leisurely puffing, seated at the feet of no less a person than the archangel Michael.

In the Munich Gallery is a painting by an unknown Flemish master of the Devil blowing out St. Gudula's candle in the presence of two kneeling nuns and St. Catherine; and in the Cathedral of Brussels are representations of several scenes from the life of the favourite Saint by Michael Coxin. On certain ancient rood-screens in England, notably on one in Berry Pomeroy Church in Devonshire, and one in St. Peter's at Walpole in Norfolk, she is grouped with other noted Saints. St. Gudula is also constantly introduced in old German and Flemish prints; in the former with a candle, in the latter with a lantern in her hand. More rarely she is seated at her loom weaving, and occasionally she is grouped with her sisters, the little-known Saints Amalberge and Ramilde. In Brabant the *Tremella deliquescens*, which flowers at the beginning of January, is called 'Sinte Gould's lampken,' or St. Gudula's lamp, probably because her fête-day is celebrated in the first week of the year.

* See vol. ii., pp. 216-226.



Hausfängl photo]

Munich Gallery

THE DEVIL BLOWING OUT ST. GUDULA'S CANDLE

By an unknown Master, Flemish School

Nothing is really known of the life of St. Gudula after she was received into the Convent of Nivelles, but she is supposed to have died at a great age, and to have been first buried at Ham. Her relics were later removed first to Moorsel, and then to the Cathedral of Brussels, which is named after her. A tree is said to have blossomed near her grave on the day of the funeral, although snow was on the ground at the time, and this tree was transplanted to the Saint's new resting-place at Moorsel. A convent was built near the miraculous tree, and the story goes, that one day when Charlemagne was hunting a bear in the neighbourhood, the animal took refuge in the church, and remained for the rest of its life as a pet of the nuns, who had begged its life of the Emperor.

St. Dymrna, who, though she is called a martyr, seems to have been killed for reasons which had nothing to do with her religion, is supposed to have been of royal Irish birth, and to have fled to Belgium from her father, an exceptionally wicked man. He overtook her near the present Gheel, and as she still resisted his will, he cut off her head and left her dead body upon the ground. It was reverently interred by some Christian witnesses of the tragedy, and is now supposed to rest in a beautiful shrine in the church of Gheel. St. Dymrna is credited with having healed many mental sufferers who visited her tomb, and for this reason she is specially honoured in the celebrated colony for the humane treatment of the insane, which is, indeed, said by some to have been founded in her honour. Her special attribute in art is a sword, because it was the instrument of her death; but occasionally she is represented using that weapon to slay a dragon, possibly in allusion to her victory over evil. In a church named after her at Vlodrop numerous scenes from her life are represented; in an old German book on the emblems of the Saints she is seen dragging a defeated dragon behind her, and occasionally her father is represented murdering not his daughter, but a priest performing Mass at an altar, whilst St. Dymrna kneels close by.

St. Maxellinda, whose story greatly resembles that of St. Dymrna, is said to have been slain by a young man whose addresses she had refused, near Cambrai, where she is still much honoured. She is occasionally represented holding a sword, in memory of the instrument of her death. Her lover is supposed to have been struck blind after his crime, but he

repented of his sin, and was healed at the funeral of his victim through her intercession.

St. Angradesma, who is supposed to have been at one time Abbess of Beaulieu, but of whom nothing is really known, is occasionally represented receiving the Divine Child from the arms of His Mother, in memory of a vision said to have been vouchsafed to her when she resolved to take the veil.

St. Winifred, whose special attribute is a crosier with a lily in the volute of the handle, in token of her purity and her rank as Abbess, is said to have been the daughter of a Welsh officer of high rank, who, being left alone at home one day, was surprised at her devotions by a wicked prince who made dishonourable proposals to her. She ran away from him, but he pursued her and struck off her head at a single blow. She picked it up and carried it to a holy man named Beino, who put it on again and healed the wound with a touch of his fingers. Where the blood from the wound had fallen a fountain sprang up, still called Holywell in memory of the remarkable occurrence. As a reward for his timely aid, Beino asked St. Winifred to give him every year a mantle made by herself. She did so, and in accordance with his instructions, the cloak was always placed on a projecting stone in the middle of a river, whence it was removed by unseen hands, never, in the words of the legend, 'getting wet with rain or having its nap moved by the wind.' St. Winifred lived to become Abbess of a little monastery in the valley of Clwyd, in the church of which she was buried, when a second death overtook her. A beautiful little chapel was built in memory of her in the fifteenth century, in the chapel of which, as well as in an illuminated manuscript preserved in the Bodleian Library at Oxford, she is represented carrying her own head. To this chapel hundreds of pilgrims used to resort, and it is said to have been through prayers offered up in it that James II. of England owed the birth of his one legitimate son, the ill-fated Chevalier. St. Winifred's relics were translated to Shrewsbury in the twelfth century, but her spirit is supposed still to haunt the scenes of her life.

St. Modwena, who, for a reason so far unexplained, is occasionally represented in Irish and English churches with a red cow beside her, is said to have been at one time Abbess of an important nunnery in county Louth, Ireland,

and is still much venerated in that district; to have fled to Northumbria when her convent was pillaged by some lawless barbarians, and to have been the original foundress of the Monastery of Polesworth, rendered so famous later by the noble Abbess, St. Edith, whose story is related below. St. Modwena is credited with having healed the epileptic son of King Egbert, who rewarded her with a grant of land at Polesworth, and in an ancient effigy, now lost, but reproduced in Fisher's 'Antiquities,' she is represented in the black Benedictine habit, holding a book in one hand and a crosier in the other.

The opening of the eighth century showed no diminution in the religious zeal which had marked the whole of the seventh, and the great Anglo-Saxon Abbesses and their foreign contemporaries, found many successors eager to emulate their illustrious examples. Amongst them were specially distinguished Saint Bertha of Blangwy, Saints Walpurga and Ottilia of Alsace, and Saints Opportuna, Ulpha, Frideswide, Amelburga, Marina, Godeberte, and Exuperia.

St. Bertha, who is said to have been of English parentage, was married at an early age to a Flemish Count named Sigefroi, and it was not until after his death, that she withdrew with two out of her five daughters, to a nunnery she had founded at Blagwy in Artois, where she lived until her death at a very advanced age. St. Bertha is often represented with her two young daughters, Saints Gertrude and Deotila, either kneeling at an altar or standing behind them, apparently presenting them to God, all three wearing the Benedictine robes. More rarely only one of her girls is with her, and the mother and daughter kneel together at an altar, in memory, it is said, of a brother having told a suitor for her daughter's hand that our Lord Himself was his rival. Sometimes, also, the Abbess is seen conversing with St. Peter, who is supposed to have come to her aid when the water-supply of her convent had failed. A distaff, now and then replaced by a church, is the usual attribute of the Abbess, because she is said to have used one to mark the spot indicated by the Apostle, from which a stream issued that followed her all the way home, although she had wandered far away when the remarkable vision was vouchsafed to her.

St. Walpurga was the daughter of the famous Anglo-Saxon King St. Richard, whose legend is related below, by whom she was sent to be educated in a nunnery at Wimborne, then occupy-

ing the site of the beautiful Minster founded later by Edward the Confessor. The young Princess became so enamoured of the monastic life that she took the veil, and when St. Boniface, to whom she was related, asked that some lady missionaries might be sent to help him in his apostolic work in Germany, she was one of those chosen. Eventually she became Abbess of an important nunnery at Heidenheim, founded by her brothers, Saints Willebald and Winebald, over which she ruled wisely until her death twenty-five years later.

St. Walpurga, or Walpurgis, is greatly revered in Germany, Belgium, and eastern France, where many beautiful churches have been named after her. She was at first laid to rest in a cave near her nunnery, and many were the miracles said to have been performed on behalf of her votaries, by means of the balm supposed to have been emitted by her remains, although certain sceptical authors suggest that the wonder-working liquid was a product of the bituminous rock of her tomb. Later the relics of St. Walpurga were translated to Eichstadt, and the fact that the ceremony took place on May 1, has led to the saint becoming connected in the popular belief with the mysterious revels, alluded to by many writers—notably by Goethe in 'Faust' as taking place on Walpurgis Night—held by the devil and the witches who do his evil will, although, as a matter of fact, the strange fancy is really a relic of heathen times, when sacrifices were offered up on the so-called witch-hills.

St. Walpurga, who is said to be able to protect those who appeal to her from mad dogs, is generally represented wearing the robes of a Benedictine Abbess, with her crosier in one hand and in the other a phial, in allusion to the miracle-working balm, whilst at her feet lies her crown, in memory of her royal birth. Sometimes a tomb is introduced beside her, from which drops of oil are exuding; or she holds three phials on an open book, and an angel is bringing her a fourth. Occasionally, for some reason unexplained, the three phials are replaced by three ears of corn; on the seal of the Monastery of Eichstadt she wears her crown, and although she was certainly not a martyr, a palm is placed in her right hand. In an old German Iconography St. Walpurga kneels at an altar adoring the Blessed Sacrament, and she has been represented by Hans Burgkmair standing on the seashore, her oil-flask on a book in one hand,

whilst with the other she points to a departing vessel. Karl Hess introduced the voyage of St. Walpurga in his series of frescoes in the Church of St. Boniface at Munich, and Rubens painted the voyage and the burial of the Abbess, for a church named after her at Antwerp.

St. Ottilia, whose legend greatly resembles that of St. Lucy,* was the daughter of Duke Adalrich, of Alsace, and was born blind. Her father, who had long ardently desired a son, is said to have been so enraged at the arrival of this afflicted little girl, that he refused to acknowledge her. He ordered his wife to see that the poor child was put out of the way, announced that the expected little one had been still-born, and until he was on his deathbed never alluded to her again. The hapless infant was taken by her nurse to a monastery in Burgundy, where she was adopted by the nuns. When she was twelve years old her guardians were surprised by a visit from St. Erhard, Bishop of Ratisbon, who informed them he had been told in a dream to go to their convent and baptize a blind maiden of noble birth. St. Ottilia was sent for, and when the holy man anointed her eyes with the sacred chrism she received her sight. She remained in the nunnery for several years longer, and later herself founded one at Hohenburg, in which she died at a great age. Her father, to whom had been born four sons and another daughter, repented of his cruelty to his eldest child before his death, and sent to her to beg her forgiveness, which she, of course, readily granted. A touching scene of reconciliation took place, and the Duke bequeathed a large sum of money to St. Ottilia, all of which she expended in good works.

St. Ottilia is generally represented wearing the Benedictine habit and holding a book on which are two eyes; but sometimes, as in a painting in the Vienna Gallery by Cignaroli, the gruesome symbol is on the ground beside her. Subjects from her life are of frequent occurrence in German churches, including her baptism and restoration to sight; her reconciliation with her father, in which he presents her with a key supposed to be that of his castle at Hohenburg, converted by his daughter into a nunnery; and her rescue of her father from purgatory, where he was expiating his cruelty to her, an angel leading the ransomed spirit forth from flames beside the kneeling Saint,

* See vol. ii., pp. 80-83.

or more rarely, a gleaming ray of light descending from heaven, forming the only sign that the petition has been heard.

Of St. Opportuna, whose special emblems are a flaming heart held in one hand, in allusion to her fervent devotion, and a dragon under her feet, in memory of her victory over evil, next to nothing is known, except that she was Abbess for some time of a nunnery at Montreuil in Ponthieu. She is, however, greatly honoured in France, where many picturesque legends are connected with her memory, and scenes from her legend are of frequent occurrence in stained-glass windows. One day she sent a servant with a donkey to fetch wood from the forest, and a neighbouring landowner stole the donkey and imprisoned the man. When charged by the Abbess with his guilt, he laughed and said: 'when my meadows are white with salt I will make restitution.' The next morning they were covered with brine, and the sinner was, of course, at once converted. The fields are still called 'Les près salés.' When St. Opportuna was dying the Virgin Mary is said to have appeared to her, and after her death many miracles were wrought on behalf of those who called upon her name. She is credited with having restored life to one man who had been murdered; to have rescued another from drowning, and, quaintest incident of all, she one day made a lark who was singing high up in the sky, fly down and alight on the shoulder of a poor woman who was lamenting that she had nothing to offer at the shrine of the Saint.

Of St. Alpha, who is also much honoured in France, especially in the neighbourhood of Amiens, even less is known than of St. Opportuna, but she is very constantly introduced in ecclesiastical decoration, seated on a stone with a frog in a pool of water beside her, because she is supposed to have ordered some frogs to be silent, in punishment for the noise they used to make near the cell in which she lived. The story goes that a certain priest was in the habit of knocking at the door of the saintly maiden's retreat every morning on his way to chapel, to let her know it was time to perform her devotions, but one day she did not hear him, and when she reproached him with forgetting her, he said he had knocked as usual. St. Alpha jumped to the conclusion that the frogs were to blame, and punished them accordingly. The place where this rather hasty Saint resided is still called the 'Prairie de Saint Ulphe,' and a pathway between St. Acheul and Amiens is also named after

her; the people of the district declaring that the vegetation is richer where her feet used to tread than anywhere else.

The story of St. Frideswide, the patron Saint of Oxford, for which reason her special emblem is an ox, is very variously told, but the most popular form is that she was the daughter of a Saxon Prince named Didan, who in due course betrothed her to Algar, a wealthy Mercian nobleman, who came to claim his bride, attended by a great retinue of servants. St. Frideswide had, however, already determined to devote her life to God alone, and hearing of the approach of her suitor, she fled with two of her maidens to the banks of the Thames, an angel having revealed to her in a dream that she would find a boat awaiting her. The dream was fulfilled, for the boat was found with an angel in gleaming white raiment at the helm, who steered the fugitives to a certain spot, where he bid them land. They obeyed, and after wandering about for some time came to the hut of a swineherd, where they took refuge. Here they were discovered by Algar, but just as he was about to seize St. Frideswide, she called upon Saints Cecilia and Catherine to help her, and the unfortunate young nobleman was struck blind. Raging fiercely against this treatment, Algar was led away by his attendants, but whether his sight was ever restored to him the legend does not say. Having got rid of her lover in this very dramatic manner, St. Frideswide settled down happily in the forest, where she was joined by other maidens, and after a few years of retirement she removed to Oxford, where she founded an important monastery, supposed by many to have occupied the site of the present Cathedral of Christ Church. It is related that the first time St. Frideswide entered her new home a leper waiting outside entreated her to kiss him, and that, conquering her loathing, she granted his request, the disease leaving him at the touch of her pure lips. She also cured a blind girl with water in which she had washed her own hands, and restored a wood-cutter whose hand had become glued to his axe as a punishment for having worked on a Sunday.

Saints Cecilia and Catherine are said to have appeared to St. Frideswide just before her death, which took place at Oxford, where her memory has ever since been greatly revered. There is a statue of her in one of the transept turrets of the present cathedral; her figure appears amongst the ancient sculptures

above the altar in the choir; on the modern lectern she is grouped with Cardinal Wolsey and Bishop King; and her whole legend is graphically told in a beautiful window in the Latin chapel, designed by Sir Edward Burne-Jones.

There seem to have been two Saints named Amelburga who lived in the eighth century, one a widow, whose emblem in art is a goose, probably because her fête-day falls in November, when geese migrate, and the other a highly-born Dutch maiden, who is occasionally represented holding a sieve, in allusion to a story to the effect that she carried water in one to her arid estate in Holland, where ever afterwards there was a plentiful supply. Why a sieve should have been chosen for this operation it is difficult to understand, but the symbol is explained by the similarity between the Dutch word for sieve and that of the district where the miracle is supposed to have been performed, in which a spring is still shown as that of St. Amelburga, near a little chapel dedicated to her. Sometimes the virgin Saint is represented treading upon a man in royal robes, in allusion, it is said, to her having rejected the advances of a heathen suitor—identified with scant reason with Charles Martel—who treated her so roughly that she only escaped after he had broken her arm.

Of St. Marina the romantic story is told that she lived for many years disguised as a monk in a monastery for men, but was expelled because she was supposed to be the father of a child born to a young girl in the village near by. She accepted her punishment without attempting to prove her innocence, and brought up the boy as if he had indeed been her own. On her death the truth was discovered, and she became honoured as a Saint. She is often represented in the robes of a monk carrying a child; kneeling in prayer, with the little one asleep beside her; or praying at an open tomb, supposed to be that of her father, whilst a dove is flying down to her from heaven in response to her appeal for help. On the death of St. Marina, the real mother of the child is said to have been seized by an evil spirit, and only rescued by the intercession of the holy maiden she had injured so terribly.

St. Godeberte, whose emblem in art is a ring held between her finger and thumb, is said to have been of noble birth, and to have been promised in marriage against her will to a wealthy suitor; but having confided her wish to become a nun to



ST. FRIDESWIDE IN THE SWINEHERD'S HUT
From a window by Sir E. Burne-Jones in Christ Church, Oxford

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St. Eloy, he placed his episcopal ring upon her finger with the words, 'I betroth thee to Jesus Christ.' The father of the Saint, with unusual generosity, forgave the deception practised on him, and bestowed upon his daughter a large tract of land near Noyon, on which she founded an important nunnery.

St. Exuperia, the patron Saint of Turenne—in one of the churches of which there is a quaint representation of her kneeling at the feet of Christ, holding her own bleeding head in her hands whilst the Blessed Virgin looks on weeping—is said to have been a French maiden of noble birth, who wished to live for God alone. She was engaged to a young noble, but on the eve of what was to have been her wedding day she ran away, and hid in the forest. Her lover pursued her, and when she declined to listen to his entreaties to return with him he cut off her head. She picked it up, carried it a few yards, and then laid it down on the ground, a spring of water gushing forth on the spot, which is still called 'La Fontaine de St. Sphérie,' and is supposed to have miraculous healing powers.

In the ninth century there appears to have been a very marked falling off in the number of women whose sanctity led to their canonization after death, and amongst the few to whom that honour has been given, only two, St. Maura of Champagne, and St. Solange of Berry, call for notice here. St. Maura—whose attribute is a crucifix, because it is said that once when she was kneeling at the foot of one, the crucified Redeemer bowed His head in response to her earnest prayers—was a highly-born maiden who dedicated her life to God, and died at the early age of twenty-three; but whether she became a nun, or worked for the good of the poor and suffering in her own home, is not known. St. Solange, who is supposed to be able to obtain rain for her votaries, was a shepherd girl of remarkable beauty, who had made up her mind when quite a child to be the bride of Christ alone. One day when she was minding her flock she attracted the notice of a young noble, who offered to marry her, and when she refused he was so enraged against her that he slew her with his own hand, some say by piercing her heart with his sword, others by cutting off her head, which she herself carried to the site of the village named after her. The martyred maiden is sometimes represented lying at the foot of a cross with her head beside her, but more often, as in a charming engraving reproduced by Père Cahier in his

'*Caractéristiques des Saints*,' she lies dying on a little hill with a sheep and a distaff at her feet, one hand, in which is a bunch of lilies and palms, clasping the base of a cross, the other pressed against her breast, from which protrudes the hilt of a sword. The whole story of St. Solange is also told in some eighteenth-century tapestries preserved in a little chapel named after the martyred maiden, about three miles from Bourges, where the tragedy of her murder is supposed to have taken place. A neighbouring field is still known as *Le Champ de St. Solange*, and there used to be a wooden cross in it which had to be continually renewed, on account of pieces of it being carried off by votaries of the Saint.

CHAPTER IX

ST. BONIFACE AND OTHER EIGHTH-CENTURY SAINTS

OF the many noble-hearted men who in the eighth century went forth as missionaries to the heathen, counting all sufferings as naught if they could but win one soul to God, none is more celebrated than St. Boniface, whose baptismal name was Winfred, and whose life-story is, fortunately, as well authenticated as it is beautiful and inspiring. The eldest son of wealthy parents, Winfred was born at Crediton in Devonshire about 680, and would have inherited a large fortune had he not from the first resolved to be a monk. With the reluctant consent of his father he entered a monastery at Nutsall, the modern Nutshalling in Hampshire, where there is still a church dedicated to him. There he remained until he was past thirty, earnestly endeavouring to prepare himself for missionary work. It is related that whether the young monk was performing his allotted tasks in the monastery, pacing to and fro in the convent precincts, or kneeling in prayer before the crucifix in his cell, he constantly heard a voice, inaudible to all but himself, urging him to go and preach the Gospel to all nations, and in 716 he obtained the consent of his Superior to obey the Divine summons.

With three companions Winfred set sail for Holland, and landed in Friesland, where so many missionaries had

already made more or less futile efforts to win the savage inhabitants to the true faith. The country was still distracted by the struggle between Charles Martel and King Radbod, and after trying in vain to obtain a hearing, Winfred was compelled to return home. Soon after this he was elected Abbot of the monastery at Nutsall, but he persuaded the Bishop of Winchester to annul the appointment, and to allow him to go to Rome to ask for the aid of the Pope in a fresh missionary journey. Kindly received by St. Gregory II., who then occupied the Papal See, Winfred, who now took the name of Boniface, received full authorization to preach the Gospel in the whole of Germany, and having passed through Thuringia and Bavaria, he came once more to Friesland, where Charles Martel, since the last visit of the missionary, had become the sole ruler. Armed with letters from the Pope to him and to all the minor Princes of the Teutonic provinces, St. Boniface was now able to secure their aid in his work of evangelization. For many years he wandered hither and thither with a little band of enthusiastic helpers, converting thousands to belief in Christ, destroying the heathen idols and other objects of idolatrous veneration, including the celebrated oak at Geismar, with the wood of which he built a chapel, and the image of the god Stufio, to whom sacrifices used to be offered up on the mountain named after him in the Hartz Mountains.

The remarkable success of St. Boniface led to his being appointed the first Archbishop of Mainz, as well as Primate of all Germany, the latter position giving him the power of founding bishoprics wherever he chose, and from that time until his voluntary resignation of all his ecclesiastical dignities he was perhaps the most powerful man in Northern Europe. The bishoprics of Ratisbon, Paderborn, Erfurt, Wurzburg, Eichstadt, and Salzburg, with the famous Abbey of Fulda, and many other monasteries were founded by him. He became the trusted friend and adviser of Charles Martel, and, on his death, of his sons and successors, Carloman and Pepin the Short. It was St. Boniface who advised the former, after a reign of three years, to abdicate and retire to the Monastery of Monte Cassino; it was St. Boniface who at Soissons in 751 placed the crown upon the head of Pepin, the founder of the Carolingian Dynasty, and the father of Charlemagne. In spite, however, of the enthralling interest of the political situa-

tion, in which he was himself so very important a factor, the heart of St. Boniface remained true to his first love, that of missionary work pure and simple, and at the age of seventy-four he resolved to go forth once more to preach the Gospel to the heathen in Friesland, where so many years ago he had made an abortive attempt to obtain a hearing.

Having carefully arranged all his worldly affairs, and appointed as his successor in the See of Mainz an Englishman, named Lullus, who had long worked under him, St. Boniface started with about fifty followers on a new missionary enterprise. Some of the party were armed, but the leader himself had no weapons except a copy of the Holy Scriptures written with his own hand, and the celebrated treatise of St. Ambrose, 'De Bono Mortis,' which he is said to have been in the habit of carrying with him wherever he went.

At first success attended the efforts of the devoted band, who, after following the course of the Rhine and winning many to the true faith, halted by a little stream in the very heart of Friesland, in order that St. Boniface might confirm a large number of his new converts. Whilst awaiting the arrival of the neophytes, a band of savage warriors suddenly dashed upon the mission party, shouting that they had come to avenge the insults that had been offered to their gods. Some of the younger companions of St. Boniface would fain have fought for their lives, but their leader, standing up in their midst, forbade them to use their weapons, saying: 'Oh my children, let us not return evil for evil. The day that I have long expected has come at last. Fear not those who kill the body, but put your trust in God, who will speedily give you entrance into His kingdom.' The brave words had hardly left his lips before the speaker was struck down, all but a few of his followers who escaped by flight, sharing his fate. Some say that St. Boniface threw himself on the ground with his head resting on the Gospels to await the fatal blow; others that his heart was pierced with a sword, the weapon passing through the Holy Scriptures without injuring one word of the text, or, according to yet another version, through the treatise of St. Ambrose, an incident which is said to have led the tailors of Flanders, who, like the rest of their brethren, pride themselves in careful cutting out, to choose the martyred missionary as their patron. However that may be, a copy of the Bible stained with the

blood of St. Boniface is still shown in the Abbey of Fulda, where the remains of the revered Archbishop now rest, after being interred for a short time, first at Utrecht and later at Mainz.

The memory of the Apostle of Germany, as St. Boniface is lovingly called, is still held sacred throughout the sphere of his influence on the Continent, as well as in his native land. In 1811 a Monument was erected in his honour on a hill near Altenburga, in the duchy of Gotha, where he is said to have built the first Christian church of Northern Germany. Some years later a statue of the missionary, by Henschel, was placed in a square at Fulda, and in 1835 was founded the beautiful Basilica, named after St. Boniface, at Munich. Though comparatively few churches are dedicated to him in England, his name is preserved in several parishes, notably in that of Bonchurch, in the Isle of Wight, and he is the titular Saint of the important Missionary College at Warminster.

Effigies of St. Boniface are of constant occurrence in German and Flemish churches, and as a general rule he wears the ornate robes and pallium of an Archbishop, but now and then his habit is that of a Benedictine monk. Sometimes he holds his crosier in one hand, and in the other a book pierced with a sword, or a book, on which that weapon rests. A scourge is also now and then given to him, in memory of his self-discipline, and in certain old calendars, a bunch of grapes marks his fête-day, June 5, possibly in allusion to his baptismal name of Winfred. In the Cathedral of Mainz, St. Boniface is represented with three Kings before him, on the heads of two of whom—probably meant for Carloman and Pepin—he is placing crowns; in a picture by Hans Burgkmair, a hand offering the Archbishop a cross is introduced beside him; and in an ancient Dutch iconography, he is seen striking the ground, from which water is issuing, with his crosier. Elsewhere the emblem of St. Boniface is the trunk of a tree, on which he places one foot, and in an old German engraving an angel is offering him a fish—why is not known—whilst a trunk of a tree with an axe embedded in it, is seen in the background, the latter in manifest allusion to the destruction of the oak at Geismar.

The most important representations of St. Boniface are the frescoes designed by Karl Hess, in the Basilica named after him at Munich. In the choir the great Archbishop appears with

other missionaries who preached in Bavaria, and in the nave twenty scenes from his life are given, including his embarkation at Southampton, his destruction of the oak, his coronation of Pepin, his martyrdom, and the translation of his remains from Mainz to Fulda. There is a good statue of St. Boniface on the west front of Exeter Cathedral, where he is placed next to St. Birinus, and he is introduced amongst the early Bishops in a fine modern window in Lichfield Cathedral.

A noted contemporary and kindred spirit of St. Boniface was St. Williehad, a native of Northumberland, who, fired with enthusiasm by the accounts of the noble work being done by English missionaries in Friesland, determined to emulate their example. For seven years he worked with great success in southern Germany, but when in 782 the Saxons, led by Duke Wittekind, rebelled against Charlemagne, he was compelled to give up his missionary work for a time, and withdrew to Rome, where he was kindly received by the Pope. In 785, however, the restoration of peace enabled St. Williehad to return to Saxony, and, to his great joy, he was able to crown his work there by the baptism of Duke Wittekind, which took place in the presence of the Emperor, and is one of the subjects of the frescoes by Alfred Rethel in the Town Hall of Aix-la-Chapelle. In 787 the devoted missionary was made Bishop of Bremen, and he died at the village of Plexem in 789. He was buried in the church, which later became the cathedral, and he is still much honoured in Saxony. He appears occasionally amongst other missionaries in German ecclesiastical decoration, and an axe is generally given to him, in memory of a tradition that the heathen once tried in vain to behead him, the axe remaining suspended in the air.

Another great contemporary of St. Boniface, who is, however, rarely represented in art, was St. John of Damascus, or St. John Damascene, also known as John Chrysorroas, or the gold-flowing, on account of his eloquent writings, and who is ranked as one of the Fathers of the Church. The son of a Syrian statesman of eminence, St. John was educated in his father's house by a Greek monk named Cosmas, who had been brought to Damascus as a slave, but was freed by the father of the future Saint. Cosmas convinced his pupil that the best way to serve God was to withdraw to a monastery, and when St. John



Stengel photo

ST. WILLIEHAD BAPTIZING DUKE WITTEKIND IN THE PRESENCE OF CHARLEMAGNE

By Alfred Rehel

[Trove Hall, Aix La Chapelle]

was old enough the two went secretly to that of St. Sabas, near Jerusalem, where they remained until Cosmas, much against his will, was elected Bishop of Maginna, in Palestine.

After his friend had left him, St. John became the trusted adviser of the Superior of his monastery, who sent him on various missions to Constantinople and elsewhere, with a view to undermining the influence of the iconoclast Emperor, Leo the Isaurian. The great success of the emissary and the wonderful eloquence of his writings greatly incensed the Emperor, and the iconoclasts declared that he laid a plot against St. John, causing a forged letter full of treasonable suggestions to be circulated throughout the Empire. The holy man was arrested as the author of the letter, and, in spite of his innocence, condemned to have his right hand struck off. It is related that on the night after the mutilation the Saint prayed fervently to the Blessed Virgin for help, and she herself came to his aid, restoring the hand to its place.

St. John Damascene is said to have spent the last few years of his life in great seclusion, and to have been employed as basket-maker to his convent. It is even asserted that he used to sell baskets in the streets of Constantinople, and for this reason a basket is his chief emblem in art, though it is sometimes replaced or supplemented by an image of the Blessed Virgin, in memory of the legend just related. St. John died in his cell at St. Sabas in 780, and was buried in the church of his monastery. Many of his eloquent writings have been preserved, amongst which the most celebrated is the so-called 'Vita Barlaam et Joasaph,' and he is the author of several hymns still in use in the Eastern and Western Church, including that beginning: 'Tis the Day of Resurrection; earth tell it out abroad,' and the yet more familiar, 'Come, ye faithful, raise the strain.'

Worthy to rank with Saints Boniface and John Damascene, on account of the fearless enthusiasm with which he defended what he believed to be the truth, was St. Stephen the younger, so called to distinguish him from his namesake, the first martyr for the Christian faith. St. Stephen the younger, whose attributes in art are an image of the Blessed Virgin, because he was the opponent of iconoclasm, and a mass of blood-red cloud above his head, for a reason explained below, was the fellow-countryman and contemporary of St. John Damascene. Like the

latter, and for somewhat similar reasons, he fell under the displeasure of the Emperor Leo. Dedicated to God by his parents even before his birth, St. Stephen was brought up in a monastery, and for a short time enjoyed the dignity of an Abbot. He resigned that position, however, in the prime of life, withdrawing to a lonely cell in a dreary district near Constantinople, where he was visited by crowds of pilgrims, eager to consult him. The Emperor made many futile efforts to win the holy man over to his side, and finally resolved upon his banishment. He was sent to an island of the Propontis, but even there his friends sought him out, and in the end his death was determined upon. After being tried before the Emperor, he was condemned to be scourged in his prison till he died; but he revived after life was supposed to be extinct, and was finally dragged forth and beaten to death in the market-place of Constantinople, a blood-red cloud, it is said, hovering over the city during the final scene, thus proving that the anger of Heaven was roused by the cruel treatment of the victim.

Other noted Saints who lived in the eighth century were: Popes Gregory III. and Zachary; the Saxon King Richard; Prince Sebald of Denmark; Bishops Theodard, Lambert, and Hubert, of Maestricht; Rigobert of Rheims; Agricola of Avignon; Rombaud of Mechlin; Willibald of Eichstadt, and Thurien of Dol; Saints Salvius, Silvanus, and Gomer, whose rank in the church is doubtful; Abbots Bertulphus, Bertin, Herbland, Winibald, Leufroi, Adelard, Merri, Briec, and Adrian, with the layman Gengulph.

St. Gregory III., whose emblems in art are broken statues, supposed to typify his share in winning independence for western Europe, or images of Saints, in allusion to his excommunication of the iconoclasts; was Pope from 731 to 741, a most important decade in the history of the Church. St. Zachary, who succeeded him, was a man of a very different type, a lover of peace and an admirer of monasticism; who is occasionally represented giving the monastic habit to a Prince, supposed to be Rachis, King of the Lombards, in memory of his having persuaded that monarch to renounce the world.

St. Richard was a West-Saxon King, the father of Saint Walpurga, whose story is related above, and also of Saints Willibald, later Bishop of Eichstadt, and Winibald, the future

Abbot of Heidenheim. Having won the recovery from dangerous illness of one of his boys by laying him at the foot of a crucifix in an English market-place, St. Richard resigned his crown, and started with both of his sons on a pilgrimage to Rome, but he died at Lucca before he reached the holy city. In his '*Caractéristiques des Saints*' Père Cahier reproduces a beautiful engraving representing St. Richard in the robes of a pilgrim, and with his crown at his feet, embracing his sons, who, though they were still boys when they lost their father, here appear as grown men, one in the costume of a Bishop, the other in that of a monk. The incident of the recovery of the young Prince through the intercession of St. Richard has been represented by Hans Burgkmair and other artists.

St. Sebald, the patron Saint of Nuremberg, whose fame, owing to exceptional circumstances, has eclipsed that of many equally worthy contemporaries, is supposed to have been the son of a Danish King, and to have been betrothed to a beautiful maiden of royal birth, whom he persuaded to release him from his engagement, that he might devote his life entirely to the service of God. Laying aside his royal robes and donning those of a pilgrim, the young Prince walked to Rome, where he was kindly received by the Pope, who commissioned him to preach the Gospel in Franconia. On his journey to and from Italy the Saint is said to have performed many miracles. He crossed the Danube on his mantle; restored sight to a poor man who had been blinded as a punishment for poaching; warmed himself at a fire of icicles when wood was refused him, for which reason he is invoked by those who suffer from cold; turned stones into bread and water into wine; called down the vengeance of Heaven on a blasphemer—in a word, carried all before him wherever he went. Arrived on the scene of his missionary labours, where two centuries later the city of Nuremberg was to rise up, the holy man took up his residence in a secluded part of the forest, and from his hermitage he made many expeditions to the surrounding country, winning hundreds of converts to the faith by his eloquence. In spite, however, of the vast number of his converts, he lived alone until his death, which is supposed to have taken place about 770. He is said to have died in his cell, whence his body was drawn to a village on the site of Nuremberg by two oxen who had never worn the yoke;

a poetic incident commemorated in the following words in a hymn in honour of the Saint :

‘ Mortuus deducitur
Rudibus jumentis
Nuremberg perducitur
Divinis fomentis.*

The remains of the much-loved teacher were laid in a simple grave on the site of the beautiful church now named after him, founded in the thirteenth century ; but in 1507 his relics were transferred to a remarkable shrine designed by Peter Vischer.

St. Sebald is generally represented in the dress of a pilgrim, with the shell in his cap and a staff in one hand ; but occasionally he wears armour beneath his robes, in memory of his original position, and a crown is placed at his feet to denote his royal birth. An ornate church, in allusion to the one raised in his honour, is also often given to him. In a beautiful print by Hans Sebald Beham, St. Sebald appears seated between two trees, grasping his staff in one hand, and with a realistic model of his church in the other ; and in one by Albrecht Dürer he stands under an arch bearing the arms of the city of Nuremberg. The ancient coinage of the town is stamped with his effigy. In an engraving by Hans Burgkmair he is holding up a piece of money, and in many iconographies two oxen are introduced beside him. The most celebrated representations of the royal pilgrim are, however, the bronze statue and bas-reliefs of his shrine at Nuremberg, the joint work of the two Vischers, Peter the elder and Peter the younger, justly considered one of the greatest masterpieces of sculpture produced in the sixteenth century.

The statue is that of a bearded man in the prime of life, and the bas-reliefs give graphic renderings of four of the most noteworthy of the miracles supposed to have been performed by St. Sebald. These are the turning of water into wine in the presence of two spectators, supposed to be intended for Saints Willibald and Winibald ; the punishment of the man who had scoffed at the preaching of the missionary and was swallowed up by an earthquake, but rescued through the intercession of

* ‘ Led by the divine Spirit, oxen that had never known the yoke drew his dead body through Nuremberg.’



Vanautics

Steen photo.

ST. SPHAED HEALING THE BLIND MAN

Bas-relief from the Shrine of St. Sphaed

By Peter Fischer

To face p. 11

the Saint; the miracle of the icicles, in which the holy man is warming his hands over a fire made of them, for it is related that one bitter day when he had taken shelter in a hut by the wayside the owner grudging wood to make a fire, on which St. Sebald told the housewife to bring some of the icicles hanging from the roof and used them as fuel; and, lastly, the restoration of the sight of the convicted poacher, who, according to one account, had committed his crime to procure a fish for the Saint's own dinner.

St. Theodard, who is sometimes represented with a sword wedged in his skull or piercing his heart, and for some unexplained reason is supposed to look after the interests of herdsmen, was Bishop of Maestricht for many years, and was assassinated, probably at the instigation of those who had defrauded him, when on his way to the Court of King Childeric II. to complain of the alienation of part of the lands of his see. He was succeeded by his friend and pupil St. Lambert, whose fate resembled his own, for he, too, was murdered at Liège in revenge for a crime with which he had personally nothing to do, although it was committed by members of his family. The story goes that St. Lambert, hearing of the approach of the avengers, refused to attempt any defence, or to allow his attendants to protect themselves by flight, but withdrew to his own cell, where he laid himself down on the ground, stretched out his arms so that his body formed a cross, and calmly awaited the end. He was killed by a lance flung from the roof by an unknown hand, or, according to another version, he was beaten to death with clubs, and at the moment of the passing of his spirit, a gleaming cross is said to have appeared in the sky. His body was at first buried at Maestricht, but was later taken back to Liège by St. Hubert, who founded the beautiful church, still marking the spot where the saintly Bishop met his death.

St. Lambert is the patron Saint of Liège and other Flemish towns, and is said to look after the interests of agricultural labourers, possibly because he superintended the tilling of his own fields. His special attributes are a lance or javelin in his hand, and a luminous cross above his head. He is sometimes represented, as in a painting in the Cathedral of Ghent, carrying live coals in his surplice, in allusion to a miracle said to have been performed by him when he was only an acolyte,

and was sent to fetch a light for the censer. Elsewhere he is seen seated at table with Pepin d'Héristal, and refusing a cup offered to him, in memory, it is supposed, of his having remonstrated with his host on his immorality; or he is abruptly leaving the room in indignation, because the mistress of Pepin, the beautiful Alparde, tried to get him to bless her cup of wine as well as that of her lover. Occasionally St. Lambert wears the rational or superhumeral, already explained in connection with St. Arnould of Metz, and holds in his hand what looks like a lantern, but is really a book in a kind of bag, such as could be carried on the shoulder, which in the fifteenth century became the emblem of Saints noted for their love of reading. There is a fine 'Martyrdom of St. Lambert,' by Carlo Saraceni, in *S. Maria dell' Anima* at Rome, and the same subject has been treated by Jacques Callot. In the 'Cabinet des Estampes,' in Paris, is an engraving by an unknown hand of the Bishop, who wears richly jewelled gloves and holds his book and crosier; in the Cathedral of Lichfield is a remarkable stained-glass window from the old Abbey of Herkenrode, near Liége, in which St. Lambert is introduced; and on the exterior of the Cathedral of Chartres he appears amongst other celebrated ecclesiastics.

Of St. Hubert, the successor of St. Lambert in the See of Maestricht, very little is really known, but a most romantic legend, greatly resembling that of St. Eustace,* has gathered about his memory. He is supposed to have been a wealthy nobleman of Aquitaine, the modern Guienne, the familiar friend and constant companion of Pepin d'Héristal. He was passionately devoted to the chase, and his conversion was brought about by a remarkable vision vouchsafed to him when he was hunting in the forest of Ardennes one Good Friday. He had become separated from his companions, and was riding rapidly along, when his horse suddenly reared, and before his astonished eyes rose up a snow-white stag, bearing between its wide-spreading antlers a luminous crucifix. As St. Hubert gazed in wondering awe at the strange apparition, he heard a voice saying, 'Hubert, Hubert! how long wilt thou thus chase the beasts of the forest? How long will thy vain passion for the chase lead thee to neglect the salvation of thy immortal soul?' Almost involuntarily the hunter slipped from his horse, and, falling on

* See vol. i., pp. 209, 210.

his knees, cried aloud, 'Lord, what wouldst Thou have me do?' to which question the same voice replied, 'Go to my servant Lambert at Maestricht, and he will tell thee.' St. Hubert obeyed, and after proving the sincerity of the new convert by many tests, the Bishop advised him to go to Rome.

During the absence of St. Hubert St. Lambert was assassinated, and an angel is said to have appeared to the Pope, telling him to choose the former as his successor. The Pope, who had never even heard of the Bishop elect, had some little difficulty in recognising him amongst the crowds of pilgrims then in Rome, but having found him, he informed him of the instructions from Heaven. St. Hubert at first entreated to be allowed to remain a humble servant of God, but his objections were overruled, the Blessed Virgin herself sending him, it is said, a stole woven by her own hands, in token of the favour of her Divine Son. The new Prelate ruled the united Diocese of Liège and Maestricht wisely and well for several years, evangelizing the whole of the forest of Ardennes and performing many wonderful miracles, including the restoration of a woman who had been paralyzed for working on Sunday, and the causing of the waters of the Somme to rise so high that boats bearing stone for a church he was building, might float easily. St. Hubert died in 727, with the opening words of the Pater Noster upon his lips, and was at first buried at Liège, but his remains were later translated to the Abbey of Autun, now converted into a reformatory for young criminals. The church, with the reliquary of the Saint, was burnt by iconoclasts in the sixteenth century, but the modern town still bears his name.

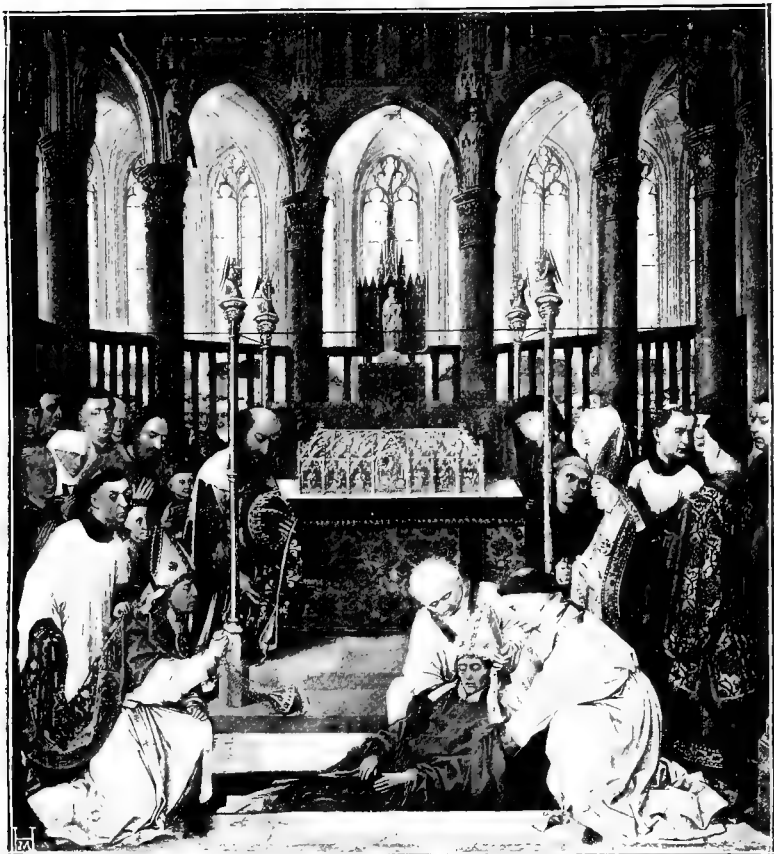
Until its destruction the shrine of the much-loved Bishop was visited by countless pilgrims, who believed in his power to heal them of their diseases. He is the patron Saint of hunters, archers, foresters, furriers, and of the mathematical-instrument makers of Liège, probably simply because of his residence in that city. He is also supposed to be able to protect his votaries from the bite of mad dogs, and to cure those who have already been bitten. Little horns made of metal, and leaden images of the Saint, used to be brought to his shrine to be laid on it, and were then looked upon as certain charms against hydrophobia, for which reason a dog has become one of St. Hubert's chief emblems in art.

As a general rule, St. Hubert is represented in the robes of a

bishop, holding a horn in one hand and a crosier in the other. The horn is sometimes replaced by a book, as on the hilt of a beautiful crosier, now in private possession, which once belonged to the bishops of Liége, on which the Saint is seen standing, with the supernatural stag kneeling at his feet. Now and then a key is given to him, because he is said to have received one from St. Peter when he was in Rome; and a red-hot key was long used in his chapel at Autun to cauterize the wounds of those who had been bitten by mad dogs. A stole, said to have been the very one sent to St. Hubert by the Blessed Virgin, was long shown at Liége, from which pilgrims used to steal threads as charms against hydrophobia, and in Roman Catholic churches little loaves are still blessed on November 3, St. Hubert's fête-day.

The effigy of St. Hubert with a stag lying on the book he holds is stamped on the old coinage of the duchy of Juliers; in the Munich Gallery there is a fine 'Conversion of St. Hubert' by William of Cologne; in the National Gallery, London, is a painting by the Meister von Werden of the gift of the stole, known as 'The Mass of St. Hubert,' and one of the 'Exhumation of the Saint' by a pupil of Jan van Eyck; in the Eastlake Collection, now dispersed, there used to be a beautiful representation, by Justus of Ghent, of the translation of the body of the Saint to Autun; in the famous 'Heures d'Anne de Bretagne' the stole incident is included; in a rare engraving, perhaps the most celebrated representation of St. Hubert, Albrecht Dürer has given a dramatic rendering of the conversion scene; and in a sixteenth-century French miniature, the vision of the stag and that of the angel bringing the stole, are interpreted as taking place at the same time. Even in England, where there can be no real association with St. Hubert, his figure is sometimes introduced in churches, notably in a mural painting at Lenham in Kent, and on a rood-screen at Litcham in Norfolk, where he is placed beside St. William of Norwich.

Of St. Rigobert—who, after being Abbot of Orbais, became Archbishop of Rheims about 730, but was exiled from his see by Charles Martel, because he dared to reprove that powerful Prince for his infringements of the rights of the Church—a very quaint legend is told, to explain his symbol of a goose or swan, although it is probably merely given to him because his fête is celebrated in January. A goose is said to have come to



Hanfstangl photo

[School of Van Eyck, National Gallery]

THE EXHUMATION OF ST. HUBERT

To face p. 122

the holy man when he was travelling about his diocese, or, according to others, to have been given to him for the table, but, after having flown away, to have returned voluntarily and alighted at his feet. The Bishop was so touched by the poor bird's devotion that he refused to allow it to be killed, and it followed him about like a dog for the rest of its life.

St. Agricola, Bishop of Avignon in the early part of the eighth century, chiefly celebrated as having been the first to introduce alternate chanting in the services of the Church, whose emblem in art is a stork, is said to have saved the people of his diocese from a plague of snakes, by summoning a flock of storks to destroy the reptiles, or, according to another version, to have compelled the birds to pick up a number of dead snakes they had dropped on the roofs of the houses. A stork with outspread wings, holding a snake in its beak, forms part of the arms of Avignon, and it is related that when in 1480 there was some dispute about the boundaries of the see, two storks flew down and marked them out by digging up the ground with their beaks.

There appear to have been two eighth-century Saints of the name of Rombaud or Romuald, both of British birth, one the infant son of a Northumbrian King, the other one Bishop and patron of Mechlin. The former has no special art emblem, but several churches are dedicated to him in England, and though he lived only three days, he is said to have declared with his first breath, 'I am a Christian,' to have chosen a hollow stone as the font in which he would be baptized, and to have instructed his mother to have him buried first at Sutton—hence its name of King's Sutton—then at Brackley, and finally at Buckingham.

St. Rombaud of Mechlin, who is sometimes confounded, not only with his infant namesake and contemporary, but also with the far more celebrated St. Romualdo, founder of the Camoldoli Order, whose life is related below, is said to have been of royal Irish birth, and to have gone, as did so many of his fellow-countrymen, to the Netherlands to preach the Gospel. Little is known of the adventures of St. Rombaud, but he became eventually Bishop of Mechlin, and was assassinated by some masons in his employ, in revenge for his detection of a crime they had committed. His body was flung into the river, but it is related that it would not sink, and a heavenly radiance hovered above it, so that it was discovered, and reverently

interred in a church on the site of the present cathedral, which is dedicated to St. Rombaud, and contains a series of scenes from his life, dating from the fifteenth century.

St. Rombaud, whose special attributes in art are a crown, in allusion to his royal birth, and a pickaxe, the supposed instrument of his martyrdom, is often represented in Belgian ecclesiastical decoration, wearing his Bishop's robes and performing one or another of the many miracles with which he is credited, such as the restoration to life of a boy who had been drowned, and the obtaining of a supply of water for his workmen by striking the ground with his crosier. On a fifteenth-century seal preserved at Mechlin, the Bishop is seen calmly awaiting a blow from a pickaxe, and on another, dating from the sixteenth century, he is trampling one of his murderers underfoot. Hans Burgkmair has represented him lying dead beside a chest full of coins, thus hinting at theft having been the motive of his cruel fate, and other artists have depicted different subjects from the legend of the martyr, such as his preaching in the forest before he became Bishop, and the finding of his body, which is sometimes seen floating on the top of the water, and sometimes lying amongst the rushes on the bank, with some fishermen bending over it.

St. Willibald, who, as related above, was saved from death when a child by the prayers of his father, King Richard, was educated at the Monastery of Waltheim, and sent thence in early manhood, with his brother, St. Winibald, to join St. Boniface in Friesland. In 746, after much successful work under that great leader, St. Willibald was by him consecrated Bishop of Eichstadt, and he ruled wisely over that diocese until his death in 790. Closely connected with many other more celebrated Saints, St. Willibald is sometimes grouped with his father and brother, and sometimes with his sister, St. Walpurga, who left England with other holy women at his invitation, and was by him made Abbess of Heidenheim. He is generally represented, as in the engraving referred to in connection with St. Richard, in the robes of a Bishop, and occasionally the words *Spes*, *Fides*, and *Caritas* are worked upon his robes, in memory of his unflinching practice of the virtues of faith, hope, and charity. A crown at his feet, in allusion to his royal birth, a roll of paper he is throwing into a fire, because he is said to have challenged the ordeal by fire to

prove the truth of his doctrine, are amongst his emblems. Hans Burgkmair has represented St. Willibald directing the felling of a tree, possibly one sacred to some heathen god ; and in a German iconography he is seen directing the building of a church. He is the patron Saint of Eichstadt and other Bavarian towns, and is said to give special attention to the interests of the trellis-makers of Liège.

St. Thurien, or Thurief, Bishop of Dol in Brittany in the first half of the eighth century, whose art emblems are a lamb and a dove, is said to have begun life as a shepherd-boy, but to have taught himself to read. He had a very beautiful voice, and one day, when he was singing as he watched his flock, he attracted the attention of the Bishop of the diocese, who had him well educated. On the death of his benefactor, St. Thurien was chosen to succeed him, and during his tenure of the episcopate many signal proofs were given to him of the favour in which he was held in heaven ; including the coming down of a snow-white dove, which settled on his shoulder when he was praying for the forgiveness of a noted robber.

St. Salvius, or Saulve, who is occasionally represented in Flemish art in Bishop's robes, and whose emblem is a cow or bull, is said to have been martyred with one of his clergy in a stable near Valenciennes, where the bodies remained for some time, a bull keeping the other cattle from entering. Eventually discovered by Charles Martel, who is supposed to have been miraculously led to the scene of the martyrdom, the sacred remains were reverently interred by him in a church on the banks of the Scheldt. As the name of the second victim was unknown, he is said to have been canonized as St. Super, because his body was found lying upon that of St. Salvius.

St. Silvin, or Silvanus, was another missionary Bishop, of whom next to nothing is known, but who is sometimes introduced in French and Flemish art holding a torch, in memory of his having carried the true faith into heathen districts, and casting out a devil, in allusion to a miracle said to have been performed at his tomb.

St. Gomer, who is looked upon as the special protector of ill-assorted couples, because he was himself unhappily married before he resolved to give up the world, is much honoured in the neighbourhood of Antwerp ; but whether he was a Bishop, an Abbot, or a mere priest or monk, is not known. His emblem

in art is a flowering staff held in one hand, or a tree beside him with an axe in its trunk; both, it is generally supposed, in allusion to a miracle he is said to have performed. Some of his servants had cut down a tree which did not belong to him, and when the owner complained, the holy man had the tree replaced, and bound it to the stump with his belt, the wood growing again as if nothing had happened. The miraculous belt was long preserved at the village of Lierre, and was credited with marvellous powers of healing. Others explain the flowering staff by a story that one day, when Saints Gomer and Rombaud met midway between Lierre and Mechlin, their staves, which they had stuck in the ground beside them, took root and flowered. Near the place of meeting a spring of water is still shown, said to have been procured by St. Gomer with the aid of his flowering staff.

Of St. Bertulphus the beautiful legend is told, that an eagle with outspread wings, which has become his special emblem in art, accompanied him as a protector wherever he went, sheltering him from the rain and driving away all who would have done him harm. The strange phenomenon so touched the heart of a certain Count Wambert that he gave St. Bertulphus a large tract of land at Renty in Flanders, where the holy man built a monastery in which he remained for the rest of his life. Originally a wealthy man, he gave all his goods to the poor when he became a monk, and certain Flemish artists have represented him distributing alms, with his eagle above his head. He is also sometimes seen, as in a German iconography, changing water into wine, and now and then a boat is placed in his hand, possibly in memory of his relics having been removed several times, before they found a final resting-place at Ghent.

Of St. Bertin, whose emblem in art is a boat without sails or rudder, little is known, but he is said to have been the founder of a monastery, later named after him, in the old province of Artois, now the department of Pas de Calais. Anxious to be guided by the Divine will only, he and a few monks embarked on a river, the name of which the legend does not give, in an open boat, which, after drifting for some days, ran aground at a certain spot where the holy men disembarked, chanting as they did so the words: 'This is my rest; here will I dwell.'

St. Herbland, whose symbols in art are a tree covered with caterpillars, a barrel, and a fish, and who is credited in

Brittany with the power of protecting cows, some say because the first syllable of his name means grass, was the founder of a monastery at Indret. During his reign as Abbot he is supposed to have performed many miracles, including the destruction of a plague of caterpillars, some of which are represented falling on his book as he kneels at prayer, and the conversion of a few drops of wine into a barrellful; it is related that one day a certain nobleman who had been converted by St. Herbland, told a servant to offer the holy man a goblet of wine. The careless man brought in an all but empty goblet, and the host, seeing the mistake, reddened with shame; but the Abbot made the sign of the cross over the few drops, and the wine overflowed the goblet, which remained full until after more than twenty people had drunk from it. Sometimes a fish as well as a barrel is associated with St. Herbland, because, when one of his monks boasted of catching a very large specimen, the Abbot replied, 'See if I cannot produce a bigger one,' and at that moment a huge fish appeared at his feet.

More celebrated than Saints Bertin or Herbland was St. Winibald, the elder son of King Richard, who, when his brother St. Willibald became Bishop of Eichstadt, was appointed by him joint ruler with their sister St. Walpurga, of the double monastery for monks and nuns at Heidenheim. St. Winibald had lived for some time in the Benedictine Monastery of Monte Cassino before he was summoned to Germany by his brother, and in his new position of trust he led very much the same austere life of self-denial as he had done in Italy. He died in 760, and St. Willibald had a beautiful church, which became the resort of many pilgrims, built above his tomb at Heidenheim. St. Winibald, who is generally grouped with his father and brother, is also sometimes represented alone, seated with a trowel in his hand, superintending the building of a church, or standing with his pilgrim's staff in his hand and a crown at his feet, in memory of his renunciation of the privileges of his royal birth.

Of St. Leufroi, or Leutfrid, founder of a monastery long known as Le Croix de St. Leufroi, near Evreux, and who is supposed to be the special protector of delicate children—for which reason he is sometimes represented with several little ones about him—various quaint stories are told. He dispersed a plague of flies by a word, hence the cloud of winged insects

occasionally introduced above his head; he rewarded a peasant who had given him a drink of water and at the same time complained of the dryness of his land, by causing a permanent spring to rise up out of the ground with one blow from his staff; he discomfited the devil, who had assumed the form of the Abbot and taken his place in church, by making the sign of the cross over his head, thus compelling him to resume his true shape, though what that shape was the story does not say; and he refused Christian burial to one of his monks, who had broken his vow of poverty by concealing money in his cell. The body of the delinquent, with the coins upon the breast, was laid outside consecrated ground, and the only words spoken over it were, 'Thy money perish with thee'; but the spirit of the condemned monk haunted his judge, till the latter relented and allowed the remains to be re-interred in the cemetery with all the usual rites.

St. Adelard, who is one of the patron saints of agriculturists, and was Abbot of Corbie in the latter part of the eighth century, is said to have been of royal birth, but to have worked as a gardener for the monks for several years before he would accept any dignity, for which reason his special emblem is a map.

St. Merri, one of the patrons of Paris and Autun—who was for some little time Abbot of a monastery in the latter city, but withdrew before his death to a lonely cell in the forest—is sometimes represented gazing up to heaven, from which a number of stars are falling, because he is said to have been thus warned of his approaching death; or holding heavy chains in his hands, in memory of his having released many captives through his prayers. It is related that one day, when he was passing through Melun, he heard some prisoners moaning, and as he prayed God to help them an angel appeared beside him, who opened the gates of the gaol.

Of St. Briec, who has given his name to a town in Brittany, next to nothing is known, but he is said to have been of British birth, and to have gone to Gaul as a missionary some time between 500 and 800. He is the patron Saint of purse-makers, possibly because purses are or were manufactured in the district he evangelized; a column of fire appeared above his head when he was ordained priest; he slew a fierce dragon that had devoured many, and won a miraculous supply of water

for his converts. On a sixteenth-century leaden seal found in the Seine, St. Brieuc appears in Bishop's robes with a purse in his hand; in French ecclesiastical decoration he is sometimes introduced with his purse and the column of fire, or striking the ground with his staff, and his memory is preserved in the name of the Cornish parish of Breock, as well as in that of St. Broc in the Isle of Man, where a fair is still held in his honour on his fête-day, May 1.

St. Adrian, whose emblem in art is a rod, was an African by birth, who after being Abbot of a monastery at Nerida, near Naples, for some years, was sent to England to work under St. Theodore of Canterbury. The latter made him Abbot of what was then known as the Monastery of Saints Peter and Paul, founded by St. Augustine, which he ruled well for thirty years. He was buried in the church of his abbey, and after his death he became the protector of rebellious scholars, who used to take sanctuary beside his tomb, hence his emblem of the rod; and it has even been asserted that on one occasion, when a boy was pursued to the sacred spot by an angry master, a dove flew in the face of the latter, driving him ignominiously away.

St. Gengulph, the patron Saint of Haarlem and of Toul, to whom ill-assorted married couples appeal for aid, for the singular reason that he was murdered by his own wife in revenge for his discovery of her infidelity, is said to have been a Count of Burgundy, who was sent by his over-lord to protect the missionaries in Friesland, especially St. Wulfran, with whom he is occasionally associated in art. St. Gengulph is honoured as a martyr, though his death had nothing to do with his faith, and is generally represented, as in a painting by Hans Burgkmair and an engraving by Jacques Callot, in the armour of a Frankish count, with a fountain beside him, possibly in allusion to his share in the distribution of the living waters of the faith.

CHAPTER X

KING EDMUND AND OTHER NINTH-CENTURY SAINTS

It would be difficult to imagine a more touching or beautiful story than that of the young martyr St. Edmund, the last King of East Anglia, about whose memory have gathered many quaint legends, significant of the troubled times during which he lived. The son of King Alkmund of Saxony, St. Edmund is supposed to have been born about the middle of the ninth century, and he was still a boy in his father's Court when the childless King Offa of East Anglia halted there on his way to Rome, possibly to pray for the birth of an heir. In any case the royal guest took a great fancy to the young Prince, and besought his father to allow him to adopt him. King Alkmund hesitated at first, but finally consented, and it was agreed that Edmund should go to East Anglia when his education was completed. King Offa died soon after his return home, and on his death-bed he named Prince Edmund his successor. The appointment was, strange to say, accepted without a murmur, and messengers were sent to fetch home the new King, who must then have been about fifteen years old. He set sail, attended by many of his father's nobles, but was shipwrecked off the coast of Norfolk, near the headland now known as St. Edmund's Point, where the ruins of a chapel still mark the spot on which he landed.

After St. Edmund had returned thanks for his preservation, and besought God to bless the land of his adoption, twelve springs, still shown near Hunstanton, are said to have burst forth in token that his prayer was heard. The new King then proceeded on his journey, and was cordially welcomed by his subjects. According to one version of the story, he spent a year in a monastery at Attleborough before he actually began to reign, learning the whole of the Psalms by heart, and the very book he is supposed to have used is preserved in the Guildhall Library at Bury St. Edmunds. However that may be, King Edmund had not reigned long before his dominions were invaded by the Danes, some say in revenge for the death of a chieftain who, when on a visit to his Court, had been treacherously murdered by one of the royal huntsmen. The story goes that

the latter hid the body of his victim in a wood, and the crime was discovered through the constant visits to the spot of a pet greyhound. The murderer owned his guilt, and King Edmund condemned him to be put into a boat and set adrift on the sea. The boat chosen was the very one in which the murdered chieftain had made the voyage to East Anglia, and it was carried by the winds and waves back to the place whence it had originally come. The sons of the dead chief recognised their father's vessel, and concluding that some terrible fate had overtaken him, they were about to put the huntsman to death, when he saved himself by declaring that King Edmund had instigated his wicked deed.

The immediate invasion of East Anglia was decided on, and a great fleet was collected, in which no less than eight Kings and twenty Earls with hundreds of followers embarked. They landed in Northumbria, ravaged the whole country from the Tweed to the Humber, and then marched into East Anglia. Hearing of their approach, the young King went bravely forth to meet them at the head of his army, although Bishop Humbert of Hexham, one of his chief counsellors, had urged him to seek safety in flight, Edmund replying with the noble words: 'I will not survive my faithful and beloved friends; it is better to die for my country than to forsake it.'

Meanwhile a herald had arrived from the invaders, offering peace if the King would resign half his kingdom to them; but St. Edmund sent him back to the leaders of the Danes, telling him to say to them: 'Though you may rob me of the wealth and of the kingdom God has given me, you shall never make me subject to a heathen. When you have slain my servants, slay also their King, whom the King of kings will receive in Heaven, there to dwell for ever with Him.'

When the herald had left, King Edmund boldly followed him with all his forces, and met the Danes near his chief city of Thetford, where after a terrible struggle he was defeated. He is said to have taken refuge in a church at Henglesdon, supposed to be identical with the modern Hoxne, or beneath a bridge, where he was found late at night by a newly married couple, who saw his golden spurs gleaming in the moonlight. In either case he was betrayed to the Danes and dragged before their leaders, who offered him his life if he would deny Christ. St. Edmund replied that he would

rather die than be false to his God, and he was then bound to a tree to be shot to death by a picked body of archers. Whether his noble bearing daunted the executioners or they purposely prolonged his sufferings, he lingered so long that his conquerors at last ordered his head to be struck off. A tree was long revered at Hoxne as the one to which the martyr had been bound, and when, in 1848, it fell to the ground in a storm, probability was given to the tradition by the discovery of what looked like an iron arrow-head embedded in the trunk. The bridge beneath which the fugitive is said to have hidden is supposed still to exist, and until quite recently no bride would venture to approach it, for fear of drawing upon herself the curse of the martyr.

The remains of the murdered King were left on the ground by the Danes, but were protected from injury by a huge grey wolf, which guarded them until the arrival of some of the martyr's faithful subjects, who were guided to the spot by a pillar of fire. They carried the mangled corpse to Hoxne—the wolf reverently following with the other mourners—and it was there interred with all due ceremony. A little chapel dedicated to St. Edmund, King and Martyr, was erected above the grave, which

as left undisturbed for thirty years, when its revered contents were translated to the Monastery of Beodricsworth, on the site of which King Canute founded the beautiful Abbey of St. Edmundsbury in honour of his great predecessor, the word 'bury,' of which the original Anglo-Saxon form is 'byrig,' signifying, however, court or town, not burial-place, as is generally supposed. As is well known, the relics of St. Edmund have since then gone through many vicissitudes, and have been the text of many a heated controversy, some asserting that they are still at Bury St. Edmunds, others that they were taken to France in 1644, where they remained until 1901, when they were brought back to England to be placed in the new Roman Catholic Cathedral at Westminster.

Powerless though he was against the Danes in his lifetime, St. Edmund is said to have held them in check from his home in heaven, and the sudden death of King Sweyn is supposed to have been due to his intervention. That monarch had made an unjust demand upon the abbey containing the shrine of the Saint; but, as he was riding away gloating over his gains, a mysterious figure, whom he at once recognised as St. Edmund,

suddenly rose up before him, saying in a commanding voice, 'Wouldst thou have the tribute from my land, then go and take it!' Paralyzed with terror, King Sweyn called his soldiers to come to his aid, for, 'behold, St. Edmund comes to slay me.' Then, as the men hastened up, their leader gave a loud cry and fell lifeless to the ground.

The memory of St. Edmund, who is sometimes called the English St. Sebastian, is held sacred not only in what was once his own kingdom, but throughout the length and breadth of Great Britain. His special emblem in art—a crown pierced with arrows—is still to be made out in certain old churches in Norfolk and Suffolk; his name is preserved in many dedications as far south as Sussex and Devon; and his figure, in royal robes and with his crown upon his head, is constantly introduced in ecclesiastical decoration. His martyrdom is a very favourite subject, and he is generally represented, as on a rood-screen at North Walsham and in an early English diptych now in the Pembroke Collection, pierced with arrows, but with a smile of ineffable peace upon his lips. Sometimes, as in a beautiful engraving reproduced by Père Cahier in his *'Caractéristiques des Saints,'* a wolf is introduced beside the martyr; on a pulpit at Hempstead and a font and rood-screen at Stalham he holds an arrow in his hand; or, as in a window in Saxlingham Church and elsewhere, he kneels and is offering up a quiver of arrows to heaven.

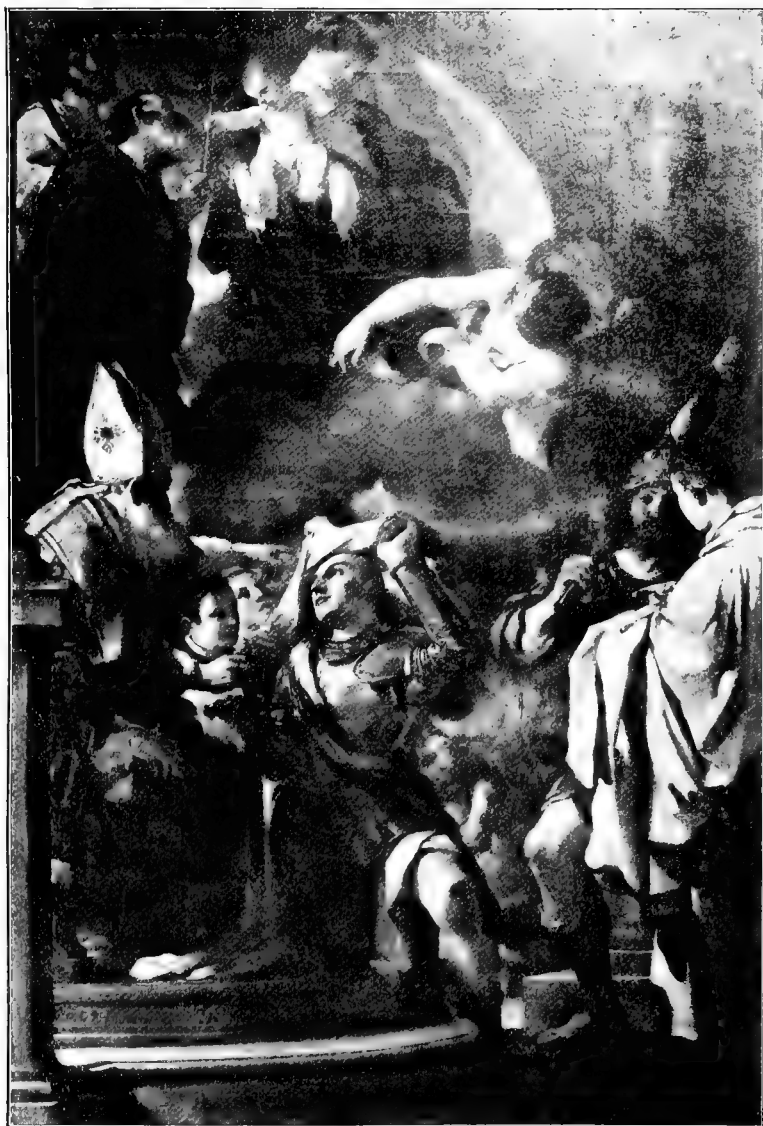
In Henry VII.'s Chapel at Westminster St. Edmund is grouped with Saints Oswald and Edward the Confessor, and in the twelfth-century sculptures of the north porch of Wells Cathedral his martyrdom and the guarding of his remains by the wolf can still be made out. There is a fine statue of him on the celebrated Great Screen of Winchester Cathedral, and in a fourteenth-century window in Bristol Cathedral his whole legend is given.

Great indeed is the contrast between the unfortunate young King Edmund of East Anglia and his mighty contemporary, the Emperor Charlemagne, who, though he has not been actually admitted to the hierarchy of the Saints, is constantly spoken of as if he had been, probably because of his close friendship with the celebrated St. Benedict of Anian, and the fact that he founded several churches, including the one at Aix-la-Chapelle, in which he was buried, on the site of the present cathedral.

The son of Pepin the Short and the grandson of Charles Martel, Charlemagne, was predestined from the first to earthly greatness, and his career, but for a few temporary checks, such as the disaster of Roncesvalles, was one long success from beginning to end. Although, as is well known, the Empire he established did not long endure, owing to the inferiority of his successors, it may justly be claimed that he inaugurated a new era, and his influence is still undoubtedly felt throughout the whole of Europe. He is one of the patron saints of Aix-la-Chapelle, Frankfort-on-Main, Halberstadt, Hildersheim, Münster, Paderborn, and other German cities, and also of the University of Paris, extending, it is supposed, special protection to its messengers. He is constantly introduced in German ecclesiastical decoration, and in Italian, French, and German illuminated manuscripts, in which he appears as an extremely handsome man in the prime of life, wearing the Imperial robes, an ornate crown or diadem surmounted by a cross upon his head, and holding in one hand a sceptre and in the other a church, or a globe bearing a cross; the latter emblem in allusion to the vast extent of his dominions.

In the Christian Museum of the Vatican is an ancient mural painting of a head, supposed to be a portrait of Charlemagne; in the portico of St. Peter's is an equestrian statue of the great Emperor opposite to one of St. Constantine, and he is amongst the worshippers in the 'Coronation of the Virgin' by Fra Angelico, now in the Louvre. In the Town Hall of Aix-la-Chapelle is a series of modern frescoes, by Alfred Rethel, of scenes from the life of Charlemagne, and in a window in Chartres Cathedral a quaint rendering is given of the legend of the Emperor and his Paladin Roland, the hero of the Pass of Roncesvalles; who, though he was certainly never canonized, is honoured in France and Italy as a Saint and martyr, his special art emblem being a horn, in memory of the famous blast he blew before his death. The most beautiful interpretation of the character of Charlemagne is, however, the painting by Albrecht Dürer at Nuremberg, in which he wears his coronation robes and looks out of the picture with an expression of great dignity.

A ninth-century Saint of political note was Duke William of Aquitaine, one of the Emperor Charlemagne's most trusted advisers, who had led the Imperial forces many times to victory



Poppi photo

[Bologna Gallery]

THE CONVERSION OF ST. WILLIAM OF AQUITAINE
BY ST. BENEDICT OF ANIAN

By Guercino

To face p. 134

before he was converted to Christianity by St. Benedict of Anian. St. Benedict himself, who was of noble birth, had begun life as a page in the Court of Pepin the Short, and distinguished himself greatly as a soldier before he retired from the world; led to do so, it is said, in gratitude for a miraculous escape from drowning. He entered a Benedictine monastery in Burgundy, of which he became Abbot; but, shocked by the laxity of the rule, which he endeavoured in vain to reform, he left it for a lonely hermitage on the banks of a river in Languedoc, which in course of time became the nucleus of a new community of monks. Duke William, whose conscience had been awakened by the preaching of St. Benedict, sought him out in his solitude, and was by him persuaded to become a monk. He was received into the Benedictine Order, a most important event, for later he founded the monastery at Clugny, in the department of Saone et Loire, which was to become in the course of the next two centuries, the most celebrated institution of the kind in Europe; ranking second to Rome alone as a centre of Christian education, its Abbots taking precedence of all others.

Duke William ruled his monastery at Clugny with great wisdom and strictness until his death, which took place in 812. He was, it is said, consoled in his last moments by the Blessed Virgin herself, and in an old engraving, supposed to be after Lanfranco, the Saint is seen expiring in the arms of an angel, whilst a woman beside him dips her finger in a cup offered to her by the Mother of the Lord.

The conversion of Duke William, on which the Benedictines justly pride themselves, has been several times represented, notably in an old print in the British Museum, in which he kneels in his armour at the feet of St. Benedict of Anian, grasping a standard, and with his shield emblazoned with the ducal arms behind him; and in a painting in the Bologna Gallery by Guercino, in which St. Benedict is seated on a throne bending towards his kneeling convert, who is removing his helmet and breastplate.

St. Benedict survived St. William for several years, but his fame has been so overshadowed by that of his pupil that he is rarely represented apart from him. Now and then, however, the Abbot of Anian appears in ecclesiastical decoration with flames springing up at his feet, in memory, it is supposed, of his having more than once miraculously checked a fire in his

monastery. St. William, on the other hand, is very constantly introduced in stained-glass windows and elsewhere, either in his ducal armour or the robes of his Order ; if the latter, with his crown and helmet beside him.

To the ninth century also belong the more or less apocryphal Saints Kenelm of Mercia and Salomon of Brittany, both said to have been of royal birth and honoured as martyrs, though their tragic deaths were the result of political rather than religious enmity.

St. Kenelm, whose emblem in art is a lily, to typify his purity, and who is sometimes represented carrying his own head, is supposed to have succeeded his father as King of Mercia when he was only seven years old, and to have been treacherously murdered by order of his sister a few days after his accession. Just before the end the little victim is said to have made his staff blossom, and when his executioner was about to strike off his head, he began to sing the *Te Deum*, the fatal blow falling just as the words 'The white-robed army of martyrs praise Thee' were on his lips. A snow-white dove, adds the legend, flew to Rome to let the Pope know of the martyr's death, and the spot where his remains were hidden was revealed by a pillar of blood-red cloud. A chapel was erected on the spot in honour of the murdered Saint, and, though all trace of the building is now lost, the name of Kenelm is still preserved in the dedications of several churches in England.

St. Salomon, whose chief symbol is an auger or gimlet, because he is said to have been blinded with one before his death, and who is represented on an ecclesiastical seal reproduced by Père Cahier in his 'Caractéristiques des Saints' with gimlets driven sideways into his eyes, is supposed to have been King of Brittany in the latter part of the ninth century, and to have been killed by a cousin who coveted his crown. The story goes that he had himself won his position by a similar crime, but he had later led such a noble life that he was mourned by his subjects as if he had been an innocent victim, and he has been chosen as their patron Saint by the people of Vannes and other towns of Brittany.

Yet another ninth-century martyr, and one whose claim to veneration is far better accredited than that either of St. Kenelm or St. Salomon, was St. Meinhardt, of Einsiedeln, whose emblem in art is a pair of ravens, a choice explained by his legend. St. Meinhardt was a holy man who dwelt alone in a cell on the

site of the Abbey of Einsiedeln, fed, it is said, by two ravens whom he had tamed. A rumour having been spread that the hermit had money hidden in his retreat, two wicked men, pretending they wished to consult him, came to rob him. St. Meinhardt knew all about them, but received them kindly, asking them to share his food, and when his meal was over, disconcerted them by giving them two candles, with the words, 'After your work is done, light these and place them at my feet.' The men, trembling with fear, assured their host they would do him no harm if he would say where his treasure was hid, but when he assured them that he had none except that laid up in heaven, they would not believe him. They searched in vain for the money, and finding nothing, they killed St. Meinhardt, and were running away, when one of them cried: 'The candles! remember the candles!' They looked back, and saw the candles burning at the feet of their victim, and this terrified them still more. The tame ravens pursued the murderers and tried to peck out their eyes, which led to the discovery of the crime. The body of the Saint was buried where it was found, and above his grave rose up later the Abbey of Einsiedeln, the arms of which include a pair of ravens.

Scarcely known out of Spain, though greatly revered in that country, where, for a reason unexplained, he is the patron of carpenters, was St. Eulogius of Cordova, whose art emblems are a sword and a whip, because he was cruelly scourged before he was beheaded by the Moors. A zealous preacher, St. Eulogius had won many Mohammedans to the true faith, and had been nominated Archbishop of Toledo, though not consecrated, when he fell a victim, with many others, in the furious persecution of the Christians which broke out in the district of Cordova in the middle of the ninth century. A few days after his death, which he met with the utmost courage, a young girl named Leucritia was also beheaded for refusing to deny Christ, and the bodies of the two martyrs having been translated to Oviedo at the same time many years later, has led to their occasional association in Spanish ecclesiastical decoration.

To the ninth century also belonged Popes Saints Leo III. and Leo IV.; the Apostles of Moravia, Saints Methodius and Cyril; Bishops Frederic of Utrecht and Swithin of Winchester, and the celebrated hermit St. Neot, who has given his name to two English towns.

St. Leo III. is chiefly noted for his close friendship with Charlemagne, whom he crowned Emperor of the West at Rome in 800, and whose church at Aix-la-Chapelle he consecrated, an incident commemorated by the inscription,

‘ECCE LEO PAPA, CUJUS BENEDICTIO SACRA
TEMPLUM SACRAVIT QUOD CAROLUS ÆDIFICAVIT,’*

surmounted by a statuette of the Pope, on the great reliquary now in the cathedral.

It is customary to give to St. Leo III. the not very distinctive emblem of a holy-water sprinkler, possibly in allusion to his efforts to purify the Church of heresy, and he is occasionally represented struggling with two men who are endeavouring to pluck out his eyes, in allusion to a legend to the effect that one day, when he was at the head of a procession in Rome, he was set upon by some ruffians, who shamefully ill-treated him. St. Leo was rescued by his friends, but remained blind until his eyes were restored to him by Charlemagne, who found them in a fish sent to the Imperial table. St. Leo III. lived for several years after this remarkable episode, doing much to consolidate the power of the Church, for it was during his tenure of the see that the temporal sovereignty of the Head of the Church was first formally recognised; a fact he caused to be commemorated in the great dining-hall of the Lateran in a series of mosaics representing St. Peter enthroned, giving with his left hand a standard to Charlemagne, who is on his knees before him, and with his right a stole to Pope Leo III., who is also on his knees. Destroyed in the eighteenth century, these interesting mosaics were restored from the original drawings a few years later, and copies of them adorn a tribuna, erected by Benedict XIV. near the Santa Scala outside the basilica.

St. Leo IV., who was elected Pope in 847, and died in 855, seems to have been a man of a very different type to his namesake. He exercised but little influence over his time, and appears to have been canonized in recognition of his having saved the people of Rome from a pestilence, or, according to another version of the legend, from a venomous beast—hence the symbol of a dragon crouching at the feet of the Saint—by having an image of the Blessed Virgin carried through the

* ‘Behold Pope Leo, whose holy blessing consecrated the Temple built by Charles.’



Stengel photo

ST. LEO III. CROWNING CHARLEMAGNE
By Alfred Rethel

[Town Hall, Aix La Chapelle]

streets of Rome. It is even added that the image was the very one now preserved in S. Maria Maggiore at Rome, and the whole story much resembles that related of St. Gregory the Great, in connection with the plague that devastated Rome in 590.*

Saints Methodius and Cyril, of whose parentage nothing is known, were educated at Constantinople, and sent in early manhood as missionaries to Moravia. The former was an artist of considerable talent; the latter, whose baptismal name was Constantine, which he changed to Cyril when he was consecrated priest, was a most eloquent preacher, and the two, working cordially together, converted many to the true faith. It is related that St. Methodius won over Bogoris, King of the Bulgarians, by showing him a very realistic painting of the Last Judgment, for which reason the missionary is generally represented holding a picture in his hand, and on account of this success he was made Bishop of the whole of Moravia, an honour claimed by others for St. Cyril. The brothers are also credited with having invented, although they probably only modified, the Slavonian alphabet, in order to translate the Holy Scriptures into the language of the people, a crime—for a crime it was considered—for which they were summoned to Rome, where St. Cyril died. St. Methodius, who appears to have succeeded in justifying himself with the Pope, returned to Moravia, and worked there till his death, which took place at a very advanced age.

The celebrated brothers are very constantly introduced in ecclesiastical decoration, especially in Moravia and Bohemia, standing opposite to each other, holding up a church between them, or St. Cyril holds the church and St. Methodius a picture of the Last Judgment. In a sixteenth-century Prague Missal the figures of the missionaries are framed in the letters of the Slavonic alphabet; in an old German iconography St. Cyril appears without St. Methodius, surrounded by Bulgarian converts; in the tenth-century frescoes of the entrance porch of S. Clemente, Rome, Saints Cyril and Methodius are seen kneeling at the feet of the Redeemer, and in a chapel in the same building is a series of modern frescoes by Novelli, of scenes from the lives of the brothers.

* See vol. i., p. 47, and vol. ii., pp. 292, 293.

St. Frederick, who was Bishop of Utrecht from 820 to 838, and is occasionally represented in the robes of his office, with two swords piercing his breast, or in the hands of two assassins who are stabbing him, is said to have brought his terrible doom upon himself by his plain speaking to Queen Judith, the second wife of Louis le Débonnaire, whose plots against her stepsons he had discovered.

St. Swithin, whose chief art emblem is a cross held in the right arm, and who, for a reason explained below, is sometimes represented with rain pouring down on his head, is said to have been of noble parentage. He was educated in a monastery at Winchester, where he was ordained priest, and before he became Bishop of Winchester he acted for some years as Chaplain and Chancellor to King Egbert. He was the trusted adviser and friend of Egbert's successor, King Ethelwulf, the father of the great Alfred, and is said to have had some share in the education of the latter. St. Swithin governed the See of Winchester with great wisdom until his death in 862, building many churches and doing much to improve the city. It is related that one day, when he was superintending the erection of a bridge, one of his workmen accidentally broke a number of eggs belonging to an old woman, but when she complained to the Bishop, the holy man at once gave her back her basket, with all the eggs quite whole.

On his death St. Swithin—whose name is still greatly revered throughout the whole of England, more churches being dedicated to him than to any other Bishop—was buried, in accordance with his own request, outside the church, 'where passers-by might tread on his grave, and where the rain from the trees might fall on it,' and there it remained until it was removed by Bishop Ethelwold a century later to the cathedral built by him. The translation took place on July 15, and it was long popularly believed that the Saint manifested his displeasure at the disregard of his wishes by causing a violent storm to begin directly the coffin was touched, a deluge of water continuing to pour down for forty days and nights, hence the superstition, that if it rains on St. Swithin's Day the rest of the summer will be wet.

Of St. Ludger very little is known, but he is credited with having been the Apostle of Saxony, and was made first Bishop of Münster, when that see was founded in 802. He also founded

the Monastery of Kaiserwerth, in which he died in 809, for which reason a church is one of his attributes. A swan is sometimes associated with St. Ludger, possibly because he died on March 26, which is about the time when the migration of the wild-swans takes place. He is, however, generally represented reading his breviary, in memory of a story to the effect that one day, when a message was sent to him by the Emperor Charlemagne, he refused to take any notice of it till he had finished his devotions, declaring that he was engaged in communion with One greater than any earthly Sovereign. There is a fine interpretation of St. Ludger by the Meister von Werden in the National Gallery, London, in which he is grouped with Saints Augustine, Hubert, and Maurice.

St. Neot, whose emblems in art are three fishes, in allusion to a detail of his legend related below, is said by some authorities to have been the elder brother of King Alfred; in fact, identical with the Prince Athelstan, who was present at the Battle of Sandwich in 851, and is said to have withdrawn to a monastery at Glastonbury in the following year. Whether this be true or not, St. Neot was certainly of noble birth, and the name by which he is universally known is evidently an assumed one, derived from the Greek *neos*, signifying new, a very appropriate one for a neophyte, who had left his old life of luxury to become a monk.

St. Neot is said to have been a man of very small stature, and a quaint story is told of his having been unable on one occasion, when he was acting as sacristan, to reach the lock to admit a pilgrim. As he was under a vow of silence, he could not call for assistance, but he prayed earnestly for help, and the lock slid down to the level of his waist, remaining there long enough for the thorough attestation of the miracle in the presence of many witnesses. Still more wonderful was another incident said to have taken place at Glastonbury, when, the oxen of the monastery having been stolen, St. Neot summoned some wild stags of the forest to come and take their place. The beautiful creatures obeyed, arriving every evening, but returning to the woods in the morning, and it was long believed by the common people that the white ring round the necks of certain deer, was the mark left by the collar of the yoke their ancestors had worn in the service of the holy man.

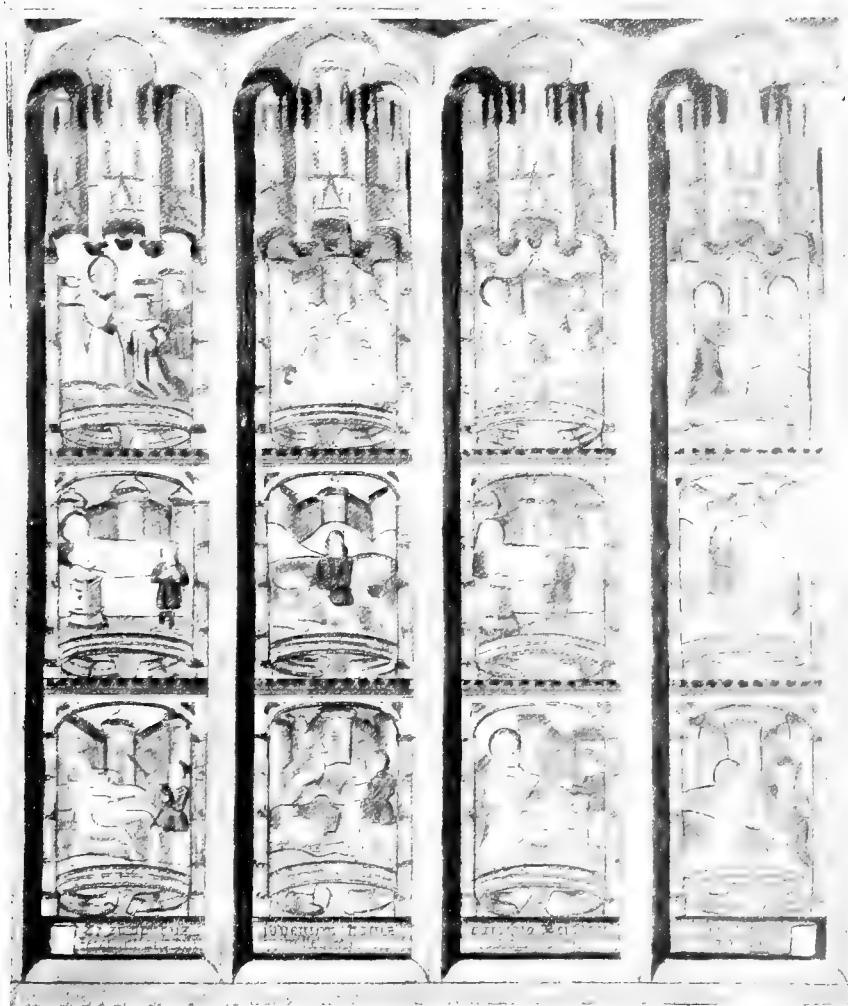
After spending some years in the monastery, St. Neot obtained

permission to withdraw with one companion, named Barius, to a remote district in Cornwall, where the two lived for several years in a little cell beside a chapel dedicated to St. Gueyr, not far from the present village of St. Neots, close to which is still shown a square earthen fort open to the air, known as St. Neot's Pound, into which he is said to have driven the crows that used to steal the corn from his neighbours' fields, the birds flying into the enclosed space of their own free will when ordered to do so by the Saint. Another memorial of St. Neot's residence in Cornwall is a spring, now protected by a stone arch, in which he is said to have stood every day to recite the Psalms, with the water up to his waist, and from which he used to take for his daily meal one fish out of three always to be found swimming in it. The legend further relates that once, when St. Neot was ill, his fellow-recluse cooked two of the fishes in different ways, hoping thus to induce the invalid to eat; but when the latter discovered what had been done, he was very angry, and ordered Barius to put back both the fishes, which swam about again as if nothing had happened.

As is well known, St. Neot was the teacher and spiritual guide of King Alfred, and the earliest version of the story of the burnt cakes occurs in an Anglo-Saxon sermon in praise of the hermit. Even before his accession Alfred often went to St. Gueyr to pray, and when, later, St. Neot became the head of a college of priests at Neot Stoke, the King was one of his most constant visitors. St. Neot, who died peacefully surrounded by his pupils in 877, is said to have foretold the disasters of the winter of 878, and to have appeared on the battle-field of Edington to rally the Saxon troops when they were giving way before the Danes. In any case, his influence over King Alfred was very great, and but for him the later career of that monarch would probably have been very different.

St. Neot was at first buried in the Chapel of St. Gueyr, but his body was translated seven years later to a larger church near by, and in the following century his remains were removed, much to the indignation of the people of Cornwall, by order of Bishop Ethelwold, to the Abbey of Eynesbury in Huntingdon, on the site of the present parish church of St. Neots.

Scenes from the life of St. Neot, including the miracle of the stags and the apocryphal incident of the crowning by the hermit of King Ethelbald are represented in a sixteenth-century



SCENES FROM THE LIFE OF ST. NEOT
From a window in the Parish Church of St. Neot, Cornwall

window in the church of the Cornish St. Neot, and some scholars are of opinion that the figure on the famous jewel of Alfred the Great, preserved in the Ashmolean Museum at Oxford, represents the beloved hermit. The jewel, which was picked up in a marsh in Somersetshire in the seventeenth century, bears the inscription: 'Aelfred mee he ht gewyrean,' signifying 'Aelfred me ordered to be wrought.'

CHAPTER XI

ROYAL AND IMPERIAL TENTH-CENTURY SAINTS

A VERY noteworthy feature of the tenth century was the number of members of the ruling houses of Europe who became celebrated for their sanctity during their lifetime, and have been admitted since their death to the hierarchy of the Saints. In England King Edward the Martyr, with the two Saints Edith, and in Germany St. Ludmilla of Bohemia, her grandson Duke Wenceslas, the Empresses Matilda and Adelaide, and the Emperor Henry II., with his consort St. Cunegunda, carried on into the eleventh century the noble traditions of the tenth. One and all they combined with much astute worldly wisdom, a love for heavenly things, rare indeed amongst the great ones of the earth, and it is impossible to overestimate their influence over their contemporaries of every rank.

St. Edward the Martyr was the son of King Edgar the Peaceful, and in 975, at the early age of thirteen, succeeded his father as Overlord of Northumbria, Mercia, and Wessex. His right to the crown was contested by his stepmother, Queen Elfrida, who would fain have had her own child, Ethelred, elected in his stead; and although the young King had from the first the powerful support of St. Dunstan, his reign was a very troubled one. St. Edward is said to have been a most earnest Christian, and to have refrained from abdicating in favour of his brother from conscientious motives alone. He did all in his power to conciliate Elfrida, and showed during his brief tenure of power remarkable tact for one so young.

Unable to gain her ends by fair means, the Queen Dowager resorted to a cruel stratagem, for she invited the King to visit her at Corfe Castle, where she resided with Ethelred, and

by her assumed affection she succeeded in lulling the suspicions of her guest to rest. According to another account, though the victim knew that there was a plot against his life, he resolved to take no notice, and parted from his entertainer on the best of terms. He had already mounted for his homeward journey, and was bending over the saddle, in courteous gesture of farewell to his stepmother, as he raised the stirrup-cup to his lips, when he was stabbed in the back. Feeling himself wounded, he set spurs to his horse, and, followed by his attendants, he dashed into the forest ; but he soon fell dead, and his sorrowing servants bore his body to Wareham, where it was interred without any pomp or ceremony. Hundreds of mourners, however, flocked to the tomb to do honour to the murdered king, and Elfrida herself, full of remorse now that her evil wishes were fulfilled, is said to have long endeavoured in vain to go to the resting-place of her victim to pray for forgiveness. Her horse refused to move, and it was not until she dismounted and walked barefooted to the sacred spot that she was able to reach it. A year later the remains of the martyr—for so he was considered—were translated in the presence of a reverent multitude to the abbey founded by Alfred the Great, at Shaftesbury, where they are supposed still to remain. The stirrup-cup from which St. Edward was drinking when he was stabbed, and the knife which inflicted the fatal wound, are now in the possession of Mr. Ralph Bankes, to whom Corfe Castle belongs.

King Edward the Martyr is greatly honoured in the South of England. The parish church of Corfe, near the ruins of the castle, at the gate of which he met his terrible fate, is dedicated to him, as are many other places of worship in England, and the well-known words of the chronicle of William of Malmesbury have been amply fulfilled, for :

‘ The lofty Avenger
Hath his memory
In the heavens,
And in the earth widespread.
They who would not erewhile
To his living
Body bow down,
They now humbly
On knees bend
To his dead bones,

Now we may understand
That men's wisdom
And their devices
And their counsels
Are like nought
'Gainst God's resolves.'

It is usual to represent King Edward the Martyr as a noble-looking young man in royal robes, holding a dagger or a cup, sometimes both, or a dagger and a sceptre, the latter occasionally replaced by a palm. On a rood-screen in St. Andrew's Church at Burlingham he is placed between Saints Edmund and Ethelreda; on one in Litcham Church, Norfolk, he is beside St. Edmund, and his figure can still be made out in the ceiling paintings of the nave in Peterborough Cathedral and in those in the crypt of Wimborne Minster. Hans Burgkmair, in one of his engravings, has given the murdered King a cup from which a serpent is issuing, implying that he was poisoned; on the West Front of Wells Cathedral St. Edmund appears holding a cup and trampling a small figure under his feet, symbolic, possibly, of his moral victory over his enemies, in spite of his apparent defeat; and on a rood-screen at Trimmingham he has a falcon perched on his left wrist and holds a dagger in his right hand.

The elder of the two Saints Edith of England, who are not unnaturally often mistaken for each other, was, according to some, the daughter of a certain Earl Frewald, and lived and died in a nunnery at Aylesbury, without achieving any special distinction. According to others, however, who have many strongly established traditions on their side, she was one of the fourteen children of King Edward the Elder, and was forced after her father's death, by her brother, King Athelstan, into an uncongenial marriage with the Danish King Sithric of Northumbria. Her husband became a Christian for the sake of his bride, to whom he seems to have been at first greatly attached; but he soon grew tired of the restrictions of his new religion, and when St. Edith remonstrated with him for his excesses, he divorced her. She withdrew to a nunnery at Polesworth, of which she eventually became Abbess, and in which she died at an advanced age about 964.

St. Edith the Elder is occasionally introduced in English ecclesiastical decoration, notably in the sculptures on the ex-

terior of Lichfield Cathedral, and the later version of her legend was adopted by Ford Madox Brown in the beautiful series of cartoons now in the Municipal School of Art at Manchester, the gift of Mr. Charles Rowley, to whom they were bequeathed by the artist. They were designed, but, unfortunately, never executed, for some stained-glass windows of the church dedicated to St. Edith of Polesworth at Tamworth, and represent various scenes from the life of the great Abbess, including her marriage to King Sithric, her election as Abbess, and her death.

St. Edith the Younger—who is generally represented as a lovely girl in costly robes, holding a purse in one hand and a piece of money in the other, in memory of her generous gifts to the poor, and is occasionally seen washing the feet of a number of pilgrims—was the illegitimate daughter of King Edgar, and half-sister of St. Edward the Martyr. The mother of St. Edith was, according to some authorities, a beautiful but lowly-born nun, and according to others a noble Saxon lady, who was carried off against her will by the King to his palace, but managed to escape before the birth of her child to a convent at Wilton, on the site of the present Hall, the seat of the Herbert family. 'The little Edith was there,' says William of Malmesbury, 'trained from her infancy in the school of God.' Her beauty and charm were so great that all who saw her loved her at once, and her father, who on the death of his wife would gladly have married her mother, was devoted to her. She spent part of her time at Wilton, and part at Court, managing with rare tact to do her duty towards both her parents, in spite of the exceptional difficulties of her position with regard to them. She had, it is said, but one weakness, a love of finery; for which she was rebuked by St. Ethelwold, but she naively reminded the holy prelate of his own teaching, that God looks to the heart, and not to the outward apparel, adding: 'Pride may exist under the garb of wretchedness, and a mind may be as pure beneath these garments as under your tattered furs.'

When St. Edith was old enough, the King would have liked her to marry, but, in spite of her delight in pretty clothes, she begged him to allow her to become a nun. He consented, but gave her the dowry she would have had as a bride to do as she liked with, and she spent it all in founding religious houses



ST. EDITH OF POLESWORTH REPROVING TWO OF HER NUNS

*After a cartoon by Ford Madox Brown
By permission of Charles Rowley, Esq.*

and churches. She had a beautiful church built at Wilton in honour of St. Denis, for whom she had a very great veneration, and St. Dunstan, who was devotedly attached to St. Edith, came to consecrate it. It is related that, as the Bishop was celebrating Mass after the ceremony, he suddenly burst into tears, and, when asked the reason, replied : ' Because, alas ! this blooming rose shall soon wither ; in six weeks' time this beloved bird shall take its flight to God.' To this touching story has been added the somewhat grotesque supplement, to the effect that St. Dunstan further said : ' The thumb which so often made the sign of the cross shall never wither.' It was long believed that the prophecy was fulfilled, the thumb of the saint being found undecayed many years after her death. The forecast as to the time of St. Edith's end proved correct, for she passed to her heavenly home exactly forty-two days after her church was consecrated, and St. Dunstan is supposed to have dreamt that he saw St. Denis leading her by the hand to heaven. The maiden Saint was buried in her own church at Wilton, but all trace of it has now passed away, though her name is preserved in the dedication of many sacred buildings in different parts of England.

St. Ludmilla was the wife of Duke Borziwoy of Bohemia, and was brought up by her parents as a heathen, but converted to Christianity after she was left a widow, by St. Adalbert of Prague. She tried very hard to induce her son, who succeeded her husband in the dukedom, to embrace her religion. All her efforts were, however, defeated by her daughter-in-law, who yet, strange to say, allowed her to superintend the education of the elder of her two grandsons, the future St. Wenceslas. The boy became a very devoted Christian, and his mother, repenting of her concession, determined to have his grandmother murdered. St. Ludmilla was found, by the hired assassins sent to kill her, kneeling in her private oratory, and was strangled with her own veil, for which reason a veil held in her hand is her usual attribute in art. She is generally grouped in Bohemian sacred pictures with her pupil and grandson, St. Wenceslas, and occasionally the martyr's palm is given to her. Her martyrdom is represented in an old bas-relief in the Church of St. Lawrence at Nuremberg, her murderers meeting, apparently, with no resistance from their victim.

The fate of Duke Wenceslas greatly resembled that of King Edward the Martyr, for he fell a victim to the jealous hatred of his mother, who wished his younger brother Boleslas to reign in his stead. St. Wenceslas appears to have been an excellent ruler and a most devoted servant of the Church. It is related that in his struggle with Radislas, Prince of Gurima, who invaded his dominions, he showed great wisdom, for to avert bloodshed he challenged the rival leader to single combat. It is claimed by his votaries that the Bohemian Duke owed his victory to the intervention of two angels, who warded off every blow aimed at him by his adversary, and so terrified the latter that he threw himself on his knees before St. Wenceslas, entreating his forgiveness. The two became close friends, and in the later struggle with his brother, the Duke had the constant support of Radislas. It is further related that St. Wenceslas won the high esteem of the Emperor Otto I., by his courage in insisting on attending Mass before he could go to the Diet at Worms, to which he had been summoned, thus keeping all the dignitaries of the Empire waiting. Instead of being angry, the Emperor commended him, and said he would grant him any favour he liked to ask. It is very significant of the time at which he lived that, instead of any earthly honour, the Duke begged for some relics for his churches in Bohemia, and he received an arm of St. Vitus of Rome, with a portion of the bones of St. Sigismund of Burgundy, a fact which accounts for the constant association of St. Wenceslas with them in devotional pictures.*

Not only did the Emperor grant the strange request of St. Wenceslas: he also conferred upon the Duke the title of King, and gave him permission to use the Imperial eagle upon his standard, two privileges of which he did not, however, care to avail himself. On his return home after his interview with Otto, the Duke built a church at Prague to enshrine his newly-acquired relics, and set to work to endeavour to convert his heathen subjects to Christianity; but during his absence a plot had been laid against him by his mother and brother, who invited him to visit them in their castle, to share in their rejoicings over the birth of a son to Boleslas. After the entertainment St. Wenceslas, as was his custom, withdrew to a chapel to pray,

* See vol. ii., pp. 58, 59, 225, 226.

and as he knelt at the altar he was slain by his brother, who stabbed him in the back. The body was at first hastily buried in an ordinary grave, but the rumours of the many miracles performed at the tomb so terrified the murderer, that he had the remains removed to the church containing the relics of Saints Sigismund and Vitus, where they are supposed still to rest.

It is related that when the body of St. Wenceslas was translated, the Moldau was so swollen that the bridges over it were impassable, but angels appeared and carried the coffin safely to its new resting-place, an incident sometimes introduced in Bohemian art. The famous Duke is generally represented—as in a painting in the Modena Gallery by Tommaso da Rabisino—in the armour of a knight, sometimes wearing a crown, sometimes a helmet, and holding in one hand a banner, bearing the Imperial eagle. Occasionally, as in certain old iconographies, two angels are carrying a golden cross before St. Wenceslas, in allusion to the incident on the battlefield related above, or, as in an engraving by Jacques Callot, Duke Radislas kneels at his feet in supplication, and an angel hovers above his head. A shrine is also a constant emblem of the much-loved Bohemian Saint, in allusion to his acquisition of relics, and he has been represented standing sponsor to a child who is being baptized.

The popular veneration for St. Wenceslas has been embodied in a beautiful carol still in use in German and English churches, in which the royal title is given to him, although he himself never assumed it. The following is the most generally received English version :

‘ Good King Wenceslas looked out,
On the Feast of Stephen,
When the snow lay round about,
Deep, and crisp, and even.

‘ Brightly shone the moon that night,
Though the frost was cruel,
When a poor man came in sight,
Gathering winter fuel.

“ Hither, page, and stand by me :
If thou know’st it, telling,
Yonder peasant, who is he ?
Where and what his dwelling ?”

“Sire, he lives a good league hence,
Underneath the mountain ;
Right against the forest fence,
By St. Agnes’ fountain.”

“Bring me flesh, and bring me wine,
Bring me pine-logs hither ;
Thou and I will see him dine,
When we bear them thither.”

‘Page and monarch forth they went,
Forth they went together,
Through the rude wind’s wild lament
And the bitter weather.

“Sire, the night is darker now,
And the wind blows stronger ;
Fails my heart, I know not how :
I can go no longer.”

“Mark my footsteps, my good page,
Tread thou in them boldly ;
Thou shalt find the winter’s rage
Freeze thy blood less coldly.”

‘In his master’s steps he trod,
Where the snow lay dinted ;
Heat was in the very sod
Which the Saint had printed

‘Therefore, Christian men, be sure,
Wealth or rank possessing,
Ye who now will bless the poor
Shall yourselves find blessing.’

The Empress Matilda was the daughter of Theodoric, a powerful Count of Saxony, and was married when very young to Duke Henry, surnamed the Fowler, on account of his love of hunting, who became Emperor of Germany a few years later. On the death of her husband in 936, the Empress, who had been very devoted to him, and had brought up her three sons in the fear of the Lord, determined to withdraw from the world, and spent the rest of her life in good works, founding many churches and monasteries, aiding the poor and suffering, and giving special attention to the education of children. She died in one of her own monasteries at Quedlinburg, and was buried in its church. The special attributes of the saintly Empress are a bag of money or a church held in her hands, in allusion to her generous gifts to the poor and to the many religious

communities she founded. She generally wears the Imperial robes, with a crown surmounted by a cross, and though she was quite old when she became a widow, she is, as a rule, represented as a beautiful young woman distributing alms to the poor, kneeling in prayer at an altar, surrounded by little children, or teaching a boy—probably meant for one of her own sons—to read. Occasionally her halo is converted into an aureole of cherubs' heads, a poetic way of hinting at her devotion to the young.

There are few more romantic or better-authenticated life-stories than that of the Empress Adelaide, or Alice, as she is sometimes called, who is a familiar figure in German ecclesiastical decoration, and whose emblems are much the same as those of the Empress Matilda, for she, too, was a liberal almoner to the poor and the foundress of many churches. The daughter of Rudolph II., King of Burgundy, the future Empress was married at the early age of sixteen to Prince Lothaire, son of the King of Italy, who died whilst she was still young, leaving her with an only child, a daughter, who became later Queen of France. St. Adelaide renounced all claim to the lands of her husband, except to the town of Pavia, which her father had bestowed upon her as a dowry, but even that was snatched from her by the titular King of Italy, Berengarius III., who tried to persuade her to marry him, and on her refusal had her shut up in a strong castle on the Lake of Garda. There she was very harshly treated, but she managed to make her escape in a boat by night, an incident sometimes represented in art, and took refuge in the stronghold of Canossa, where dwelt many noble Italians who were hostile to the rule of Berengarius. Some of these malcontents tried to persuade the widow to take up the reins of government herself, promising her their support; but she had resolved to dedicate her life to God alone, and appealed for protection to the Emperor Otto I., who was at first disposed to help her to withdraw to a nunnery. In an interview with her, however, he fell so deeply in love with her that he persuaded her to marry him. She became the mother of three sons, and late in life was again left a widow; her eldest son, who succeeded his father as Emperor, turned against her, resenting her wise counsels, and banished her from his dominions. She took refuge with her brother, Prince Conrad of Burgundy, but on the death of

her son, leaving an infant heir, she was appointed Regent during the minority of the latter, and, after ruling the empire wisely for many years, she died in 999, in a religious house she had founded at Salces in Alsace.

St. Henry, surnamed the Pious and the Lame, who did more, perhaps, than any of his contemporaries to promote the interests of the Church, was the son of Duke Henry of Bavaria, and was born in 992. He was educated by St. Wolfgang, and from his earliest boyhood was a most earnest and devoted Christian. He succeeded his father as Duke in 995, and on the death of his cousin, Otto III., he was elected Emperor. Soon after his accession to the Imperial dignity, he married the Princess Cunegunda, daughter of Siegfried, Count of Luxembourg, who was as devout a Christian as himself, and with whom he is said to have made a compact on the eve of their wedding, that he would be her husband in name only.

Although he governed his vast dominions with great wisdom, and led many victorious expeditions against the idolaters of Poland and Sclavonia, St. Henry never cared to profit politically by his successes. He began every campaign with prayer, placing himself and his army under the special protection of Saints Lawrence,* George, and Adrian,† who are said to have been seen fighting beside him in many a battle. The conflict over and his foes subdued, the saintly Emperor used to summon their leaders before him, compel them to receive baptism, and restore their possessions to them, on condition that they in their turn should convert their subjects. The only visible results in his own domain of the conquests made by him were the beautiful churches he founded to mark his gratitude to Heaven, of which the most remarkable is the grand Cathedral of Bamberg, in which he and his wife are buried.

It is related that at the very zenith of his power St. Henry resolved to abdicate and become a monk, led to do so by a remarkable dream, which was repeated several times, in which, when he was praying at the tomb of his former tutor, St. Wolfgang, the mysterious words 'Six more' shone out in gleaming letters upon the stone. The sleeper thought at first that he had only six days more to live, but when they had passed and nothing happened, he concluded that six years were

* See vol. i., pp. 230-234.

† *Ibid.*, vol. ii., pp. 64-73.



THE DEATH OF ST. HENRY
Bas-relief from his Tomb at Bamberg
By Hans Thielmann

his allotted span. Again the time passed, and he was still in good health, so he decided that he had to withdraw from the world at the end of the six years, and he duly presented himself at the Abbey of Verdun, where he had a long consultation with the Abbot, who at last said, 'Well, I will take your vows, and the very first is that of obedience.' Surprised at this ready consent to his request, the Emperor promised absolute obedience, and the Abbot then told him to return to his palace, retain his rank, and discharge its duties. There was nothing for it but to submit, and the astute adviser dismissed his suppliant with the words: 'The Emperor will practise his lesson of obedience by ruling wisely.'

On another occasion, when the saintly ruler, who was suffering from stone, made a pilgrimage to Monte Cassino to pray for relief, St. Benedict* is said to have appeared to him, and to have healed him with a touch, a proof, according to the Benedictines of Germany and Italy, that the spirit of the great founder of their Order still haunts the scene of his earthly career. However that may be, the value of the cure effected was somewhat neutralized by the fact that on the return journey St. Henry became lame through a contraction of the sinews of the thigh, and from this misfortune no prayers were successful in relieving him, for he halted in his walk for the rest of his life, glorying, however, in his infirmity as a constant reminder of his duty to God.

In spite of his undoubted love for his wife and his knowledge that she had taken upon herself vows of chastity similar to his own, St. Henry is said to have allowed himself to have been influenced by certain slanderous reports which were at one time circulated concerning her. When publicly accused of unfaithfulness to her husband, St. Cunegunda—for she, too, is canonized—appealed to the ordeal of fire, and the Emperor made no attempt to save her from the terrible trial, probably because he felt sure that her innocence would be established.

In the presence of vast crowds, and arrayed in her most costly robes, but with nothing on her feet, the beautiful Empress walked unscathed over twelve red-hot ploughshares. She was, of course, triumphantly acquitted, and her remarkable preservation led to the conversion of many heathen who had

* For account of St. Benedict, see vol. ii., pp. 251-264.

been amongst the spectators. St. Henry died in 1024, and his widow withdrew to the Abbey of Kauffingen, near Cassel, founded by herself, where she remained as a humble nun until her death sixteen years later, when she was laid beside her husband in his tomb in the Cathedral of Bamberg.

Saints Henry and Cunegunda are very constantly represented together, each wearing Imperial robes and a crown, and holding a lily or the model of a church between them, in token of their joint vows of chastity and mutual help in good works. When alone, the Emperor sometimes holds a globe with a dove seated on it, as in an engraving by Hans Burgkmair, in allusion to the great extent of his dominions and his love of peace, or, as in one by Jacques Callot, he has a church and palm, and evil spirits are hovering above him, in memory of his supposed power over them. In an old window in Exeter Cathedral St. Henry is introduced holding a cross surmounted by the letters INRI in one hand and a book in the other; in many iconographies he is represented asleep, with St. Wolfgang appearing to him; and in S. Lorenzo at Florence are some old frescoes of the legend of the rescue of the soul of the Emperor by St. Lawrence, already related in connection with the latter Saint.*

When St. Cunegunda—who is still greatly revered in Germany, where she is looked upon as the type of all that is best in womankind—appears alone, she is generally walking over the ploughshares and clasping one or more similar emblems in her hands. Occasionally she holds a church, supposed to represent that of the Abbey of Kauffingen; and now and then she is seen hanging up her gloves on a sunbeam, a quaint variation of the legend of a sunbeam used as a peg for a cloak, already related in connection with St. Bridget† and other Saints.

On the Tomb of the celebrated Emperor and Empress in the Cathedral of Bamberg, designed and executed by Hans Thielmann, the saintly pair are represented resting beneath a beautiful Gothic canopy, and on the sides of the sarcophagus are the following scenes in bas-relief: the ordeal by fire, a beautiful group of eight figures; St. Cunegunda paying the architects and masons who built the cathedral; the death of St. Henry; and the rescue of his soul by St. Lawrence. In the public

* See vol. i., pp. 233, 234.

† *Ibid.*, vol. ii., p. 248.



ST. CUNEGUNDA DISTRIBUTING ALMS TO THE POOR

Bas-relief from her Tomb at Bamberg

By Hans Thielmann

library of Bamberg is an illustrated manuscript life of Saints Henry and Cunegunda, containing an extremely quaint woodcut of the ordeal by fire, in which the Empress is walking on the ploughshares escorted by two Bishops, whilst St. Henry looks on with a deprecating smile, and one of the reconciliation between the Imperial pair after the innocence of St. Cunegunda had been established; the Emperor, in the presence of a number of courtiers, kneeling at the feet of his wife, as she bends over him, as if giving him her benediction.

CHAPTER XII

ST. DUNSTAN AND OTHER TENTH-CENTURY PRIESTS AND MONKS

It has been given to few even of the greatest statesmen to exercise a more remarkable influence over contemporary history than did St. Dunstan of Canterbury, or to have been subjected alike during their lifetime and since their death to a greater variety of criticism. The first of a series of political statesmen, whose aim was to promote the power of the Church as well as of the State, and where the interests of the two were in opposition to turn the scale in favour of the former, the personality of St. Dunstan stands out with a distinctness rare indeed in the troubled times in which he lived, when one ruler succeeded another with bewildering rapidity, and internal dissensions were aggravated by constant incursions of the Danes.

The son of a wealthy Anglo-Saxon noble named Heorstan, St. Dunstan was born near Glastonbury in 924, soon after the accession to the throne of Athelstan, the grandson of Alfred the Great. He was educated, it is said, by some monks who dwelt in the then almost deserted Abbey of Glastonbury, and was the most promising of all their pupils. Indeed, he worked with such earnest ardour that he was taken ill with brain fever, and one night in his delirium he left his bed, climbed a long ladder left by some workmen against the church, and was discovered on the roof by his attendants. Fortunately, he climbed down again uninjured, and when he came to himself he declared that he had been pursued by dogs, and had fled to the church,

where he knew he would be safe. In later tradition the dogs of the young monk's fevered imagination became converted into devils, and his escape was spoken of as a miracle due to direct intervention from heaven.

When his education was completed, St. Dunstan spent part of his time at his father's castle, and part at Court, where he early became a favourite, on account of his beautiful face, his charming manners, and his great love of music. He used, it is said, to carry his harp with him wherever he went, and was always ready to cheer those he met by the way with a song, sometimes of his own composition, but more often some well-known ballad. As he grew older his popularity aroused the jealousy of Athelstan's courtiers, who persuaded the King to banish him, and though he was recalled after that ruler's death by King Edmund, a plot was laid against him which nearly cost him his life. He was set upon by some young nobles as he was riding in the King's train, thrown from his horse, trampled in the mud, and left for dead upon the ground. After a long illness he recovered; but he was a changed man, caring no more for the vainglory of the world, and resolved henceforth to dedicate his life to God. Acting on the advice of his uncle, St. Alphege, then Bishop of Winchester, Dunstan took the vow of celibacy, and having been ordained priest, he was sent to Glastonbury to aid in the services of the church. There he built for himself a small cell, in which he could not even stand upright, spending many hours in devotion, but also devoting much of his time to working in metal, for, like St. Eloy, he was a skilful craftsman. It is related that one night, when the holy man was working at his forge, the devil appeared to him in the form of a beautiful woman; but he recognised the enemy at once, and seized the apparition by the nose with his red-hot tongs, causing the evil one to resume his true shape and withdraw.

Some time after this remarkable occurrence King Edmund was hunting in the forest near the cell of the recluse, and, having outstript his courtiers, was led in the ardour of the chase, to the very brink of a precipice, down which the stag and hounds had fallen. The terrified King, believing his end had come, cried aloud to God for help, declaring that if he were saved he would recall St. Dunstan to Court. As the promise left the trembling lips of the King, his horse paused as if spell-

bound, and, back again in his palace, Edmund lost no time in carrying out his good resolution. He rode himself to the cell of St. Dunstan, and when the exile declared he had no wish to return to the world, his visitor compromised matters by making him Abbot of Glastonbury.

In this position, which admirably suited his saintly but energetic character, St. Dunstan soon won the devoted love of his monks, and his monastery became famous for the beautiful works of art in metal, including the bells of Abingdon, now, alas! destroyed, and the fine illuminated manuscripts produced in it under the superintendence of the new Abbot. In the Bodleian Library at Oxford are preserved several manuscripts copied by St. Dunstan and his monks, including one with an illuminated frontispiece, which is undoubtedly from his own hand, representing a monk, probably meant for the Abbot himself, kneeling at the feet of the Saviour; whilst in another is a drawing of a child's head, inscribed 'Wulfric cild,' supposed to be a portrait by St. Dunstan of his only brother, who remained with him as a lay helper at Glastonbury until his death in early manhood.

A beautiful tradition relates that the work of St. Dunstan and his monks was sometimes cheered by the songs of angels, and on one occasion, when the Abbot had hung his harp upon the wall, an angel played on it the anthem beginning 'Gaudent in Cœlis' (they rejoice in Heaven), much to the delight and edification of all who heard it. According to another version of the same legend, it was when St. Dunstan was instructing a class of young maidens how to embroider a stole he had designed for a lady of high degree named Ethelfreda, that the harp upon the wall gave its impromptu rendering of the well-known hymn of praise. It is added further that Ethelfreda bestowed upon the Abbot all her wealth, enabling him to restore the Abbey of Glastonbury and widely extend the sphere of its influence, so that it became renowned throughout the land as a great centre of education.

A touching story gives a vivid picture of the individual interest taken by St. Dunstan in his pupils. During a brief absence at Bath, he had dreamt that he saw the soul of a little boy under his care being carried to heaven, and on his return he eagerly questioned a messenger who met him near the gates of the abbey. The monk declared that all was well, and St.

Dunstan, still anxious, repeated after him, 'All well with all?' to which came the reply: 'Yes, except that one little pupil is dead.' 'So I feared,' cried the Abbot. 'May his happy spirit rest in peace!'

On the assassination of King Edmund by the robber Leofa in 946, and the accession of his brother Edred, St. Dunstan felt it his duty to return to Court; and though he still ruled the abbey at Glastonbury, he gradually became the chief counsellor of the new King, accompanying him on all his journeys. It was indeed mainly due to his wise influence that Edred was able to assume the proud title of the Cæsar of the whole of Britain. After the untimely death of the King in 955, however, all was changed. The new King, Edwy, was a man of a very different type, who, against the advice of his Witan, had married Ethelgiva, a relation within the forbidden degrees, and St. Dunstan, who had tried to prevent the union, fell into disgrace. The story goes that a quarrel broke out between the young monarch and his thanes at the coronation feast, and that Edwy left the table in high dudgeon, to join his bride in her mother's apartments. St. Dunstan was deputed to compel the King to return to the banquet, and has been accused of acting with unnecessary roughness. In any case, his offence, whatever it was, was never forgiven. He was exiled from England, and took refuge in the great Benedictine Monastery of Blandinium, near Ghent, where, however, he remained for one year only. King Edwy was solemnly separated from his wife in 958 by Archbishop Odo. The people of Northumbria and Mercia revolted against him, and proclaimed King in his stead his brother Edgar, one of whose first acts was to recall St. Dunstan. During the eighteen years' reign of the new ruler, who on the death of Edwy in 959 became King of all England, the Abbot was without doubt the leader both in Church and State. He was appointed in rapid succession to the Sees of Worcester, London, and Canterbury, going to Rome to receive the pallium as Primate of all England from the hands of Pope John XII.

On his return home the new Archbishop devoted himself with eager zeal to the founding of monasteries, into which he introduced the rigid Benedictine rule, with which he had become acquainted during his residence in Flanders, and to inaugurating the wise policy of conciliating the Danes, aiming at welding them and the Anglo-Saxons into one nation instead

Pictura et scriptura huius pagine subons
uisa . est de propria manu s^ci dunstani .



ST. DUNSTAN AT THE FEET OF CHRIST

(FRONTISPIECE OF MS. COPIED BY ST. DUNSTAN, NOW IN THE BODLEIAN LIBRARY, OXFORD)

By permission of Macmillan & Co.

of encouraging perpetual feuds between them. Moreover, the saintly Archbishop exercised a most salutary influence over the private life of King Edgar, whom he never hesitated to reprove, although his own position depended entirely on the royal favour. After the tragic episode related above in connection with St. Edith of Wilton, St. Dunstan is said to have refused to take the hand of Edgar, drawing back with the words, 'I cannot be a friend to the enemy of Christ,' and the King instead of resenting this plain speaking, humbly entreated the Archbishop to forgive him, declaring that he would submit to any penance he chose to inflict. St. Dunstan took him at his word, and forbade him to wear his crown for seven years; a punishment which was submitted to without a murmur.

On the death of King Edgar—leaving two young sons, St. Edward the Martyr, whose tragic fate has already been described, and his step-brother Ethelred—St. Dunstan eagerly espoused the cause of the former, and it is related that, at a Council held at Winchester to decide on the succession, St. Dunstan's pleading for the rights of the elder brother was endorsed by a voice from a crucifix hanging on the wall. Edward was duly crowned at Winchester by the Primate, and it is claimed that at the first Council held at Calne after the ceremony, yet another miracle was performed on behalf of St. Dunstan, for when certain of his enemies spoke against some reforms advocated by him, the floor of the room gave way. All who had opposed the holy man were killed, but he and his friends were saved by clinging to a beam.

After the assassination of King Edward, St. Dunstan, though he loathed the crime which had led to the accession of Ethelred, loyally supported the new ruler; but his political influence now gradually waned, and he spent most of his time at Canterbury, labouring zealously for the cause of the Church, and receiving, it is said, many special tokens of the Divine favour. On one occasion he had a vision—such as that so often represented in connection with St. Catherine of Alexandria*—of his mother being betrothed to the Redeemer in the presence of a choir of angels, one of whom taught the Archbishop the hymn of praise they were singing, which he repeated to his monks the next day, but which, unfortunately, no one wrote down, so that it was lost to posterity.

* See vol. ii., pp. 89-97.

St. Dunstan died at Canterbury in 988, at the comparatively early age of sixty-four. He was taken suddenly ill on May 19, just after he had received the Holy Communion, as he was reciting Psalm cxi., and expired the same evening. He was buried in his own cathedral, and until his fame was eclipsed by that of the murdered St. Thomas à Becket, his shrine was the goal of hundreds of pilgrims and the scene of many supposed miracles.

Beloved and revered by many who look upon him as a wise statesman, a disinterested reformer of monastic life, and a purifier of the Church, but hated and condemned by others as an upholder of the claims of the Papacy and an advocate of the celibacy of the clergy, the name of the Archbishop is preserved in the dedications of a very large number of churches, including the well-known St. Dunstan in the East and St. Dunstan in the West in London, with one at Mayfield in Sussex. The last is supposed to occupy the site of a wooden chapel which was dedicated by its titular Saint himself, who, according to a quaint legend, observing that it did not exactly turn to the sunrise at the equinox as it should have done, gave it a little push with his shoulder, and turned it from its original position to the true line of the east. Less than twenty years after the death of St. Dunstan, who was accounted a Saint in popular imagination long before he was canonized, King Canute ordered a special service to be held in his honour on May 19, a very significant proof of the high esteem of the Danes for the man who had done so much to promote peace between them and the English, and an eleventh-century Mass, with a prayer to the Saint written by St. Anselm, is still preserved.

The name of St. Dunstan appears on many Anglo-Saxon coins issued by him, the greater number of which were cast in Guildford Castle, where he resided for some time. Actual representations of the Primate, who is supposed to be the special protector of English jewellers and blacksmiths, are comparatively rare, but in addition to the quaint drawing from his own hand already referred to, the Bodleian Library, Oxford, owns a window in which the Archbishop is seen seizing the devil by the nose; and in the British Museum are various Saxon manuscripts containing his effigy, with a dove whispering in his ear or hovering above him, in token of the inspiration he constantly received from on high. Now and then St. Dunstan

appears in old iconographies playing on a harp, listening to the voice from the crucifix, or surrounded by angels who are singing the 'Gaudent in Cœlis.' On a rood-screen at Great Plumstead, he is introduced between Saints Giles and Benedict, and in some nearly - defaced mural paintings in churches at Broughton in Buckinghamshire, Highworth in Wiltshire, Latton in Essex, and Watford in Hertfordshire, what is supposed to be his figure can still be made out.

Two noted contemporaries and fellow-countrymen of St. Dunstan were Saints Oswald of Worcester and St. Ethelwold of Winchester. The former, whose aims were very much the same as those of the great Archbishop, was educated at Winchester, and withdrew in early manhood to the celebrated French Monastery of Fleury, whence he was recalled to be made Bishop of Worcester, a see he retained even after his consecration as Archbishop of York. St. Oswald was chiefly famed for his zeal in building churches and for his great humility. It was his custom to wash the feet of twelve poor persons every day in Lent, and he performed this pious duty even during his last illness. He died at Worcester in 992, and was buried in the cathedral of that city. His special attributes in art are: a dove hovering above his head, in token of the Divine protection accorded to him throughout his life; a church, in memory of the many places of worship founded by him; and a ship, in allusion to his voyage to France, and his rescue after his own death, in response to the prayers of the crew, of a vessel threatened with destruction. St. Oswald is also sometimes represented blessing a huge stone which several men are trying in vain to move, and now and then the quaint detail is added of a little devil seated on the stone, for it is said that the evil one did all he could to hinder the Bishop in his church-building, but was defeated by the holy man, who made the sign of the cross above his head.

St. Ethelwold, or Athelwold, who is occasionally represented distributing fragments of metal to the poor, because he is said to have broken up and sold the sacred vessels of his cathedral during a time of famine, was Bishop of Winchester from 963 to 984, and distinguished himself chiefly by his zealous reform of the monasteries in his diocese and his eagerness in collecting relics for the churches he founded. As already related, he translated those of St. Neot from Cornwall to Huntingdonshire,

and those of St. Swithin from their humble resting-place outside the walls, to a place of honour in the cathedral.

The successor of St. Ethelwold in the See of Winchester was the far more celebrated St. Alphege, or Ælfheah, who from early boyhood to his tragic death led a life of the sternest self-denial. Of noble birth, he was educated at the Monastery of Deerhurst in Gloucestershire, and was made Abbot of an important monastery at Bath when he was still quite a young man. It is related that he endeavoured to escape the appointment to that dignity by hiding himself in a lonely cell in a desert place, but that his retreat was discovered through many young men going to him for advice, and entreating him to allow them to remain with him. One of these followers, after taking the vow of obedience, is said to have secretly rebelled, and to have been punished by sudden death. He was buried by his companions, but the night after the funeral St. Alphege was disturbed by horrible cries from the grave, and, hastening out, he found a number of demons maltreating the corpse. He dispersed them at once by blessing the remains of the culprit, who thenceforth had rest, and the terrible incident was later often quoted to enforce the authority of the saint.

Finding it impossible to remain in seclusion, St. Alphege consented to take up the position offered him at Bath, and he remained there, ruling his monks with the greatest strictness, till he was thirty years old. He was then elected Bishop of Winchester, St. Dunstan having declared that St. Andrew had come to him on purpose to nominate St. Alphege as the best possible successor to St. Ethelwold.

On the death of St. Dunstan in 988, St. Alphege became the chief adviser of King Ethelred, and in the troubled times which ensued, his wise counsel again and again saved the State when it was on the very brink of ruin. It was the Bishop of Winchester who broke up the alliance against England of the Kings of Denmark and Norway, and induced the latter to become a Christian. No doubt had a similar policy been pursued with regard to the Danes, who, now that St. Dunstan was no more, were again perpetually harrying the coasts, the whole future history of England might have been changed. Unfortunately, however, Ethelred, though apparently ready enough to yield to the advice of his counsellors, was subject to sudden panics, when he would act entirely on his own initiative, often with



ST. ALPHEGE

From a window in the Church of St. Alphege, Greenwich

very tragic results. This was the case when he suddenly ordered the massacre of the Danes in 1002, thus destroying all chance of reconciliation with their ruler, King Sweyn, whose sister, a Christian convert, with her husband and child, were amongst the victims.

Shocked and grieved at this terrible and useless crime, St. Alphege did everything in his power to induce King Ethelred to make all the amends possible to the relations of those he had done to death. The King alternated between helpless terror and senseless defiance, and when in 1005, on the death of Ælfric, Archbishop of Canterbury, St. Alphege was chosen to succeed him, the English cause was practically lost. The new Primate went to Rome to receive his pallium from the hands of the Pope, and on his return to take up his new responsibilities, he found himself the leader of a forlorn political hope, rather than the spiritual Head of the Church. The Danish King had already begun to fulfil his threat that he would wrest England from Ethelred, and the seven years of St. Alphege's rule at Canterbury were spent in a hopeless struggle to save the nation from its impending fate. Many were the meetings over which the Archbishop presided, and many were the wise statutes drawn up by him and the Bishops working with him, but it was all in vain.

At the end of every dearly-bought truce the Danes returned in ever greater force, and in 1011 a formidable army besieged the city of Canterbury. The greater number of the residents had fled at the first rumour of the approach of the enemy; but St. Alphege refused to leave his post, and every day during the three weeks the siege lasted, he held constant services in the cathedral, giving the Communion to the soldiers before they went to their posts on the ramparts. It is supposed that the town fell in the end through the treachery of one of the clergy, who is said to have made a breach in the walls from within. In any case, the cathedral was set on fire and the city was sacked. The greater number of the inhabitants were, however, spared to be carried away as slaves by the Danes, and St. Alphege himself was amongst the captives. It is said that the holy prelate was at first disposed, as was the custom of the time, to buy his liberty; but when he found how great a ransom—3,000 pieces of silver—was demanded for his life, he forbade his friends to attempt to save him. For seven dreary months the Archbishop

was dragged about by his captors, on whose behalf he is said to have wrought several miracles, such as healing their sick by giving them bread that he had blessed, and checking by his prayers a plague which had broken out amongst the soldiers, but all his generous kindness was of no avail to save himself. Again and again he was dragged before the assembled chiefs, and asked if he would pay the ransom demanded, and again and again he refused.

At last, on April 19, 1002, when the Danish ships were lying at anchor off Greenwich, and the crews were holding a heathen festival on shore, the end came. The Archbishop was brought out for the last time, and to the old question, replied that he would never consent to his life being bought, adding that his poor body was in the hands of his captors, to do with it what they would, but that his soul was in the power of the Almighty God. At this noble answer the Danes rushed upon the prisoner and pelted him with stones and the bones of the oxen on which they had been feasting, till he fell down in a dying condition. Then one of them, said to have been a Christian convert, mercifully put an end to the sufferings of the victim by cleaving his skull with an axe.

Although St. Alphege would not consent to be ransomed in his lifetime, his dead body was bought by the people of London from the Danes, and buried by them, with all due honour, in St. Paul's Cathedral, whence, by order of King Canute, who knew how to respect a brave enemy, it was translated in 1023 to Canterbury, to be laid beside that of St. Dunstan.

St. Alphege, whose figure is occasionally introduced in ecclesiastical decoration, notably in a window in a church named after him at Greenwich, and in one in the Lady Chapel of Winchester Cathedral, is generally represented holding stones in his chasuble or an axe in his hand; both in allusion to the manner of his death, and now and then in old iconographies he is seen being driven along by Danish soldiers, or dispersing the demons who, as related above, were beating the dead monk.

Noted foreign Saints of the tenth century, who are more or less frequently represented in art, were St. Radbod, of whom next to nothing is known, except that he was Bishop of Utrecht from 900 to 918, and is said to have been attended in his last moments by the Blessed Virgin; Bishops Ulrich of Augsburg, Wolfgang of Ratisbon, Adalbert of Prague, and Conrad of

Constance; Abbots Odo of Clugny, Poppo of Stavelo, Gerard of Namur, and the comparatively obscure St. Nilus of Grotta Ferrata, who owes his celebrity chiefly to the accidental circumstance of his legend having been chosen as the subject of the remarkable frescoes by Domenichino described below—and St. Bernard of Menthon.

St. Ulrich of Augsburg was a very typical example of a prelate who combined, with great insight into heavenly things, a keen interest in the politics of his day. Of noble birth, he was educated in the Monastery of St. Gall, and in 924, when he was thirty-one years old, he was made Bishop of Augsburg. During the unnatural struggle between the Emperor Otto I. and his son, Prince Liutolf, St. Ulrich eagerly espoused the cause of the former, but on the defeat of the rebels, he succeeded in reconciling the father and son. When Augsburg was invested by the Hungarians in 962, the Bishop himself superintended the defence, and compelled the assailants to raise the siege. Later he rebuilt the cathedral, dedicating it to St. Afra,* and on his death in 973 he was buried in it.

These, the well-authenticated facts of the great Bishop's life, have been supplemented by many legends significant of the high esteem in which he was held. During the struggle with the Hungarians an angel bearing a luminous cross, which is supposed to have been preserved in the cathedral for many years, is said to have directed the forces of St. Ulrich, and St. Simpert his predecessor in the See of Augsburg, came to him in a dream, to complain of the desecration of his tomb. One day when the Bishop was celebrating Mass, a hand was suddenly seen stretched out in benediction above the chalice in his hands, and, most remarkable occurrence of all, when he and St. Conrad of Constance had been talking on the eve of a fast-day, and, forgetting the flight of time, had not begun to eat their supper till after midnight, the meat on their table was changed to fish. According to another account of this quaint story, a courier with a message for St. Ulrich surprised the holy men at their repast, and the Bishop, always generous, gave him one of the dishes on the table. The man, delighted at the chance of discrediting two such great dignitaries of the Church, took the meat away instead of eating it, meaning to show it as

* For account of St. Afra, see vol. ii., p. 100.

a proof of the sin which had been committed; but when, having told his story, he produced the food, it had been changed into a fish.

St. Ulrich is joint patron of Augsburg with St. Afra, with whom he is for this reason often associated, as in an altarpiece by Christoph Amberger in the cathedral of that city. He is supposed to be able to protect his votaries from rats, and it was long customary for pilgrims to his shrine to carry away a little soil from Augsburg with which they made pellets to poison vermin. Many who had been bitten by mad dogs are said to have been cured by drinking from a chalice used by the holy man during his lifetime, which was buried with him, but was found when the Bishop's tomb was opened to verify his remains many years after his death.

It is usual to represent St. Ulrich on horseback in his episcopal robes, with an angel carrying a cross above his head. Sometimes the heavenly apparition holds a chalice as well as a cross, and in an old German iconography, two angels are approaching the Bishop as he lies asleep, bringing to him the Blessed Sacrament and a crosier. In a beautiful engraving by Albrecht Dürer, and on the old coinage of Augsburg and Würtemberg, St. Ulrich is introduced holding a fish in his hand, and elsewhere the emblem of the fish is placed upon a book, or the Bishop is giving one to a poor man, all in manifest allusion to the legend related above.

St. Wolfgang of Ratisbon was a man of a very different type to St. Ulrich, and would fain have spent his whole life in retirement and prayer. He early attracted the notice of Henry, Archbishop of Trier, who made him director of an important place of education at Würzburg, and his success there led St. Ulrich to ordain him priest and entrust to him the care of the school in the important Monastery of Enfiliden. Hence he was sent to preach the Gospel in Hungary, and there he won so many heathen to the faith by his eloquence that when the See of Ratisbon fell vacant he was elected Bishop. St. Wolfgang did all he could to avoid the new dignity, and when taken before the Emperor Otto II. to receive investiture, he fell on his knees, entreating to be released. Finding it impossible to escape, however, he religiously discharged all the duties of his high office, only withdrawing now and then for a few days' private prayer to a remote district near Salzburg, where he is said with



Wolfram, Woodcut photo

British Museum

ST. ULRICH OF AUGSBERG

By Albrecht Dürer

To face p. 106

his own hands to have built a church, which was for many years a goal of pilgrimage. The education of the four children of Duke Henry of Bavaria was entrusted to the Bishop, and it is related that he used from the first to call them the Bishop, the Emperor, the Queen, and the Abbess, thus prophesying their future careers. As is well known, the elder boy, Bruno, became Bishop of Augsburg; the younger, Henry, was the future St. Henry II.; whilst the elder daughter, Gisela, married the King of Hungary; and the younger, Brigetta, was made Abbess of a nunnery in her teacher's see.

St. Wolfgang died in 994 on one of his visitation journeys, but his body was brought back to Ratisbon and buried in the cathedral. One of the patron Saints of the whole of Hungary and Bavaria, the Bishop is specially honoured at Ratisbon. He is credited with the power of saving his votaries from apoplexy and paralysis—why is not known—and to look after the interests of carpenters, possibly because a hatchet or axe is one of his emblems, in memory of the following legend: When he wished to choose the site of his chapel at Salzburg, he flung an axe into the air, which fell upon a rock, splitting it open; or, according to another version of the same story, when the devil tried to interfere with him at his prayers, he escaped by cleaving a passage in the rock with an axe.

Other emblems of St. Wolfgang are a church held in one hand, sometimes with an axe imbedded in its roof, in evident allusion to the same incident, and a spring gushing out from a rock beside him, for he is credited with obtaining a miraculous supply of water with the aid of his crosier. Occasionally a child holding a crown is associated with St. Wolfgang, or the young St. Henry is standing near him, with the words *Post Sex* inscribed above his head, in allusion to the vision, already described, said to have been vouchsafed to that monarch.

St. Adalbert of Prague, to whom was due the conversion of St. Ludmilla, and through her of St. Wenceslas, as well as of King Stephen of Hungary, was of noble birth, and was brought up by Adalbert, Archbishop of Magdeburg, after whom he was named. Elected in 983 Bishop of Prague, against his own will, St. Adalbert is said to have entered the city barefooted, and, when asked the reason, to have replied: 'It is easy to wear a mitre and a cross, but it is a terrible thing to give an account of a see, to the Judge of the living and the dead.'

Truly typical of his ascetic temperament, these stern words struck the keynote of the Bishop's career. His austerity alienated those he would gladly have conciliated, with the result that popular feeling became so embittered against him that he was compelled to flee for his life from his diocese, and he went to Rome to beg the Pope to release him from his responsibilities. Having obtained the necessary permission, he withdrew to a monastery, but in 994 he was ordered to return to Prague, and he obeyed, only to find his difficulties greater than ever.

St. Adalbert seems, indeed, to have been far better fitted to be a missionary than the ruler of a newly constituted, and as yet disorganized, see, and he again and again deserted Prague to preach the Gospel, first in Hungary, where he won over and baptized the King and many of his subjects, and later in Prussia, where, on April 23, 997, after making a few converts at Dantzic, he was assassinated by a party of heathen. Surprised by his enemies as he was resting by the wayside after a long day's march, the holy man met his fate without flinching, praying to God to forgive his murderers, and baring his breast to receive their blows. He was stabbed to death with spears, and when he fell to the ground, covered with wounds, his head was cut off and fixed on a pole, to be exhibited throughout the country in triumph. His remains were, however, bought by Boleslas, the Christian Duke of Poland, and by him reverently interred in the Abbey of Tremezno, whence they were later translated, first to Gnesen, and later to Prague, where they are still greatly revered.

The special attributes of St. Adalbert—who is occasionally represented baptizing King Stephen, trampling on the idols he has overturned, dying in the hands of his murderers, or being carried up to heaven by angels—are an oar, held in one hand, because it is said that on the day before his actual martyrdom he was cruelly beaten with one by a man who warned him that he would be killed if he did not leave the country; a lance or a bundle of miscellaneous weapons, in allusion to the manner of his death; an eagle hovering above his head, because his dead body is said to have been protected by one from beasts of prey; a finger held in his left hand, in allusion to a tradition that his assailants cut off the finger he had been in the habit of raising when preaching, and threw it into the river,

where it was swallowed by a fish, in whose body it was found later by some fishermen. All these and other incidents from the life of St. Adalbert are very graphically rendered in the beautiful series of reliefs on the main portal of the Cathedral of Gnesen, executed in the second half of the twelfth century, and his figure is often introduced elsewhere amongst those of the pioneers of Christianity in Bohemia and Hungary.

St. Conrad of Constance, the friend and confidant of St. Ulrich of Augsburg, with whom he is sometimes associated, belonged to the noble house of the Guelphs, but in his earliest boyhood resolved to dedicate his life to God. He was elected Bishop of Constance in 934, and ruled his diocese with great wisdom until his death in 976, when he was buried in the Church of St. Maurice at Constance. During his long term of office St. Conrad is credited with having performed many wonderful works, including walking across the lake dry-shod, healing the sick with a word, and casting out devils by making the sign of the cross over their victims. It is related that on one occasion, when the Bishop was performing Mass, a large spider fell into the chalice, and, fearing the desecration of the consecrated wine, the holy man took out the insect and swallowed it, bringing it up again after the service without any evil results to himself; an incident commemorated in several quaint engravings, notably in one in the Chronicle of Nuremberg, in which the spider, that the Bishop is looking at askance, hovers over the cup in a remarkable manner. Elsewhere St. Conrad is seen attended by angels, with a holy-water sprinkler in his hand, or he is walking calmly on a lake, looking up to heaven with an expression of rapt devotion.

St. Odo, who is occasionally represented in art stripping himself of his rich garments to give them to the poor, or wearing his Abbot's robes and grasping a short-hilted cross, occupies a unique position in ecclesiastical history as the inaugurator at Clugny of the reform of the Benedictine Order, which had such wide-reaching results in the eleventh century. He was the son of a nobleman of Anjou, and early resolved to become a monk. After spending several years in a lonely cell in the forest, he entered the Monastery of Beaune in Besançon, and later became Abbot of several monasteries, including that of Clugny, founded by St. William of Aquitaine. St. Odo had a great admiration for St. Martin of Tours, and

when, in 942, he felt death approaching, he made a pilgrimage to the tomb of that wonder-worker, there to breathe his last.

St. Poppo, who was of noble Flemish birth, began life as a soldier, but left the army in early manhood to become a monk. He was eventually made Abbot of several monasteries, including that of Stavelo, near Liège, with which his name is chiefly associated. It is related that he cured a man who was dying of leprosy, by flinging his own bed-cover upon him; that he saved a shepherd who was being carried off by a wolf, and, during a visit to the Court of the Emperor Henry II., persuaded that monarch to forbid the sports in which men and beasts were pitted against each other. The incident of the rescue from the wolf is commemorated in the arms of the Abbey of Stavelo, which consist of a perron supported by three wolves, and a wolf is the usual attribute of St. Poppo in art. It has, however, been suggested that the real origin of the emblem was the skill of the holy Abbot in curing the skin disease, called by the French *la louve*, which signifies wolf.

Of St. Gerard of Namur, who founded a monastery on his own estate at Brogne, and aided much in the reform of several Benedictine abbeys in Belgium, very little is known. He is occasionally represented wearing the robes of a pilgrim, and holding a crosier in one hand, and a church in the other, or asleep in his monk's robes, with a bishop, who is consecrating a church, appearing to him, the latter, in allusion to a legend to the effect that St. Peter aided him in his work at Brogne.

St. Nilus, whose chief emblems in art are, for reasons explained below, a lamp and a crucifix, is said to have been of Greek origin, and to have been born at Taranto towards the end of the tenth century. He married young, and after many years of happiness was left a childless widower, when he withdrew to a Basilian monastery near his home. There his sanctity led, in course of time, to his being made Abbot, but his monastery was attacked and sacked by Saracens, St. Nilus and a few of his monks only escaping to Capua, where they were kindly received in a monastery. St. Nilus remained at Capua for some time, and an attempt was made to consecrate him Bishop, but he managed to escape what he looked upon as an unwelcome honour. His great wisdom, however, led to his being constantly consulted by the people of Capua, and it is related that a noble lady named Aloare, who had com-



Anderson photo.

VISIT OF THE EMPEROR OTTO TO ST. NILUS
By Demetrius

[Ginetta-Ferrada]

To face p. 170

mitted the terrible crime of inciting her two sons to murder a cousin who had a better right than they to certain coveted possessions, came to St. Nilus in her remorse to entreat him to win absolution for her. The holy man told her that she must send one of her guilty sons to the relations of the murdered man to be dealt with as they should decide, at which the unhappy mother wept bitterly, and tried to bribe the hermit to give her less unpalatable advice. He refused to listen further, flung the gold upon the ground, and shut himself up in his cell. Not long after this, one of the sons of Aloare assassinated the other as he was kneeling at prayer in church, and for the double crime of sacrilege and murder the survivor was condemned to death.

For the terrible fate of the two young men the blame was cast upon St. Nilus, who, it was supposed, might have saved them by his prayers, and he was compelled to leave Capua. He took refuge in a convent at Rome, where many flocked to him to be healed of their sufferings, mental and bodily, and where he became the trusted friend and adviser of Pope John XVI. When that unfortunate Pontiff was taken prisoner by the Emperor Otto III., St. Nilus pleaded in vain for mercy. The Pope was blinded and shut up in prison for the rest of his life, and though his successor, Gregory V., did all he could to conciliate the Saint, the latter withdrew from Rome to take refuge in a cavern known as the Grotta Ferrata, near Frascati. Here he was soon joined by other recluses, and a little community sprang up, which became celebrated far and near for the holiness of its members.

Two years later the new Pope died, and the Emperor, full of remorse for his treatment of John XVI., sought St. Nilus in his retreat, fell on his knees at his feet, and offered to grant any request he chose to make. St. Nilus is said to have replied, as he laid his hand upon the suppliant's breast: 'The only thing I ask of you is that you would save your own soul by making reparation for your many crimes.' Keenly mortified the Emperor withdrew, and, as is well known, died miserably not long afterwards, having been poisoned at the instigation of the widow of a nobleman whom he had unjustly done to death. St. Nilus, who to the last remained true to his vows of poverty, died at a great age, exacting a promise from his monks just before the end that they would bury him secretly, so that

no undue honour should be paid to his remains. He was obeyed, but his precautions for avoiding posthumous fame have been in vain, for although his grave has never been discovered, and some even claim that he really passed away in Rome, a great monastery, which long kept his memory green, was erected by his friend Fra Bartolomeo, who succeeded him as Abbot, on the site of his humble cell at Grotta Ferrata. This monastery was converted into a fortress by Giovanni della Rovere, and little of the original church now remains, but in 1610 a ruined chapel named after Saints Adrian and Natalia* was restored and re-dedicated to St. Nilus and Bartolomeo, who, though never canonized, is generally spoken of as a Saint. The decoration of this now world-famous chapel was entrusted to Domenico Zampieri, generally known as Domenichino, who rendered in fresco, with remarkable dramatic effect, the chief incidents connected with the foundation of the monastery of St. Nilus. The subjects of these compositions, justly considered masterpieces, include the visit of Otto III. to the recluse, in which are introduced portraits of the artist himself, Guido Reni, Guercino, and the beautiful girl, who figures as a page, with whom Domenichino was in love; the building of the monastery after the death of St. Nilus, in the background of which is seen what is known as the Miracle of the Column, when Fra Bartolomeo saved a number of workmen on whom a pillar was about to fall by holding it back unaided; the healing of an epileptic boy, in which the Saint is touching the lips of the sufferer with oil from a lamp burning before the altar, in the presence of the parents of the child and other spectators; the miracle of the crucifix, a dramatic rendering of a beautiful legend to the effect that one day, when St. Nilus was praying fervently at the foot of a cross, the Redeemer extended one hand in benediction above his head; St. Nilus calming a storm which was threatening the harvest; St. Nilus and Bartolomeo receiving from the Blessed Virgin a golden apple, which is said to have been buried later beneath the foundations of the chapel belfry; and, lastly, the death of the Saint in the presence of his sorrowing monks.

Of St. Bernard de Menthon, who is generally represented wearing the robes of a monk, though it is doubtful whether he

* See vol. ii., pp. 71, 72.

was received into any Order, a very romantic story is told. He was the son of a Swiss nobleman, who had betrothed him to a beautiful young girl, but he had early made a vow of celibacy, and on the eve of his wedding-day he ran away from his father's house, escaping through the window of his bedroom with the aid of St. Nicolas,* to whom he had appealed. He went first to Aosta, where he was kindly received by the Bishop, who ordained him priest, and sent him forth as a missionary to the heathen in the mountains. There he came into conflict with a band of robbers, whom he defeated by merely making the sign of the cross over their leader, and destroyed a venomous dragon, which had long preyed upon the mountaineers, by casting a stole round its neck. According to another version of the legend, the dragon was the devil himself, and on a quaint old seal, which has been several times reproduced, St. Bernard is represented standing beneath a canopy, hanging the evil one with his stole, whilst a monk on the other side looks on in evident astonishment. The legend further relates that the stole turned into chains of iron, and what were said to be the very chains were long shown in the treasury of the Abbey of St. Maurice in Valais.

After several years spent in missionary work, St. Bernard, whose heart was touched by the sufferings of the pilgrims constantly passing over the mountains on their way to Rome, determined to found a shelter for them, and in 962, with the help of a few devoted followers, he built on the site of a heathen temple, the destruction of which he had brought about, what was later to become the celebrated hospice named after him. There he remained until 996, ministering with his own hands to all who came to him, and winning the devotion of everyone with whom he was brought into contact. Feeling his end approaching, he determined to secure the recognition of the Pope for the institution he had founded, and went to Rome for that purpose. He was successful, but he died on his way back, at Novara, on May 28, 1008, and was buried in the monastery there. His hospice is now capable of receiving more than 300 travellers, and is in connection with a station in the valley, from which signals are made to the monks when travellers are approaching.

* See vol. ii., pp. 179-188.

CHAPTER XIII

SAINTS ROMUALDO, GUALBERTO, AND BRUNO

It would be difficult, if not impossible, to overestimate the importance of the reform in the Benedictine Order inaugurated in the tenth century at Clugny by St. Odo and his successors, which resulted in the eleventh and twelfth centuries in the foundation of a great number of practically independent communities, the members of which, however, all claimed to be still in touch with the parent institution, and to be subject to the rule laid down by St. Benedict in the sixth century.*

The founders of the new Orders—for such they undoubtedly were—were all men of exceptional ability, endowed with great administrative power and a keen insight into human nature. They attracted to them as a matter of course many of the noblest characters of their time, so that the monasteries which sprang up as if by magic in pretty well every country of Europe, became the centre not only of the religious, but of the intellectual, life of the day.

First in date of origin, though perhaps not in importance, of the reformed Orders, was that of the Camaldoli, founded in 1009 by St. Romualdo, an Italian who belonged to the great family of the Onesti, and was born in 956. The future Abbot is said to have determined when still a boy to dedicate his life to God, but to have remained in his father's house till he was twenty years old, when a tragic event gave him the excuse he had long sought to withdraw from the world. His father, in a petty quarrel about some property with a near relation, challenged the latter to a duel, and killed him in the presence of St. Romualdo, who fled to the Monastery of S. Apollinare in Classe, near Ravenna, where he was gladly received by the Abbot. He had not been long amongst the monks, however, before he realized that he had gained little by leaving home, so corrupt and so utterly hostile to the spirit of St. Benedict were the lives of his companions. The young enthusiast now determined to make the reform of the monastery his chief object, and for seven years he laboured hard to induce his

* See vol. ii., pp. 251-264.

companions to amend their lives, his own being often in danger from the plots of those whose evil deeds he reproved. At the end of this probation time the reformer left Ravenna, and lived for some time in a lonely cell near Venice, where he is said to have been greatly tormented by the evil one, whom, however, he defeated again and again by calling upon the name of the Redeemer.

About 994 St. Romualdo, the fame of whose holiness had spread far and near, was elected Abbot of the monastery in which he had served his novitiate, and set vigorously to work to enforce the reforms he had tried in vain to bring about as a young man. He was presently visited by St. Henry II., who looked up to him with great veneration, and after many years of success he determined to found a new community, with rules far stricter than those laid down anywhere else. With about a hundred followers as zealous as himself, St. Romualdo went to a lonely valley of the Apennines, near Arezzo, where a tract of land known as the Campo Maldoli—hence the name of the new Order—was given to him by a nobleman; and there he caused to be built a number of small huts, each surrounded by a walled-in garden, for the accommodation of his monks, who took upon themselves vows of perpetual silence. It is related that soon after the foundation of this rigidly strict institution—which could scarcely be called a community, so little had any of its members to do with each other—a vision was vouchsafed to St. Romualdo of several of his monks climbing up a long ladder to heaven. St. Romualdo died in 1027, and was buried at Camaldoli, but his tomb was violated and his remains were dispersed by iconoclasts in the fifteenth century. His Order is still in existence, though the intense severity of his rule has been to a great extent relaxed.

St. Romualdo is generally represented as an old man with a long white beard, leaning on a crutch, or with one finger on his lips, in allusion to his vow of silence, and wearing the long white habit with loose sleeves, which, after his vision of the ladder, he is said to have adopted instead of the black Benedictine robes. Sometimes, as in an unsigned engraving in the Paris 'Cabinet des Estampes,' the Abbot is talking to a richly-dressed man, supposed to represent the Emperor Otto III., who kneels at his feet, and occasionally he holds the model of a hut surrounded by trees, typical of the isolation

he enforced on his monks, or he has a scourge in his hand, in allusion to his self-discipline and the reforms inaugurated by him.

St. Romualdo is introduced in Fra Angelico's 'Great Crucifixion'* in S. Marco, Florence, between Saints John Gualberto and Francis, at the foot of the cross of the impenitent thief; he is amongst the Saints in the 'Holy Trinity' of Raphael and Perugino in S. Severo, Perugia;† and in the fresco of the 'Crucifixion' by Andrea del Castagno in S. Maria degli Angeli, Florence, he occupies a place of honour beside St. John. There is a very fine interpretation of the character of the great Abbot by Ribera in the Academy of Florence, and in the Vatican Gallery, Rome, is a remarkable altar-piece by Andrea Sacchi, in which he is represented seated beneath a tree surrounded by his monks, and pointing to the vision of the ladder in the background.

Of St. John Gualberto, founder in 1070 of the Order of Vallambrosa, who was a man of very different type to St. Romualdo, a beautiful legend is told. Of noble lineage, he was born at Florence in 999, and had been leading a gay though not an evil life for many years, when the murder of his only and much-loved brother, led him to determine to devote his life to bringing the assassin to justice. For some time his search for the guilty man was in vain, but on the evening of a certain Good Friday, he came suddenly upon his enemy alone and unarmed in the narrow road leading to the Church of S. Miniato al Monte. St. Gualberto, delighted at this unexpected success, drew his sword to slay the murderer, who fell on his knees praying in the name of Christ for mercy. The blow was about to fall, when St. Gualberto, to his own intense surprise, felt his arm mysteriously arrested, and was at the same moment seized with horror of the crime he had been about to commit. Instead of killing the suppliant, he held out his hand, raised him from the ground, and told him to go in peace. Astonished and touched beyond measure at his extraordinary escape, the murderer obeyed, after promising never again to take away a fellow-creature's life, and St. Gualberto, realizing that a turning-point in his own career had come, went to the Church of S. Miniato, where he fell on his knees at the foot

* For reproduction of the 'Great Crucifixion,' see vol. i., p. 174.

† For reproduction of the 'Holy Trinity,' see vol. ii., p. 298.



[Alinari photo]

[Pitti Gallery, Florence]

SS. MICHAEL, GIOVANNI GUALBERTO, JOHN THE BAPTIST, AND
BERNARDO DEGLI UBERTI

By Andrea del Sarto

To face p. 176

of the cross to pray earnestly for guidance. Presently he raised his eyes, and, to his delighted surprise, he saw the head of the Redeemer bow in response to his appeal.

The miracle completed the work already begun, and, without returning home, St. Gualberto withdrew to the monastery to which the church belonged, where the strange phenomenon had occurred, and took upon him the vows of a monk. Greatly to his disappointment, however, he soon found that he had gained little by the change, for at S. Miniato, as in so many other monasteries, discipline had become lamentably lax. He therefore withdrew to a lonely spot in the Apennine Mountains, where he was soon joined by several kindred spirits, who aided him in founding a new community, to which the name of Vallombrosa, signifying 'the shady valley,' was given.

The rule imposed upon his monks by St. John Gualberto was far less severe than that of the Camaldoli Order, and was practically merely an enforcement of that of St. Benedict, with the addition of the vow of silence. The new Order rapidly became popular, and before the death of the first Abbot, no less than twelve similar institutions had been inaugurated in the neighbourhood, including the famous monastery of St. Salvi.

St. John Gualberto died in 1073, and was at first buried at Vallombrosa, but his remains were later translated to the abbey church of St. Salvi, where they were placed in a richly-decorated shrine, designed by Benedetto da Rovezzano, in a chapel specially built to receive them.

The original Monastery of Vallombrosa was replaced in 1673 by the magnificent building secularized in 1869, which still bears witness to the wealth of the once mighty Order, and presents, indeed, a remarkable contrast to the humble home with which the eleventh-century monks were content.

The crucifix which is supposed to have brought about the final conversion of St. John Gualberto is still said to be preserved in the Church of S. Miniato al Monte, which also owns a portrait of the great Abbot by an unknown hand. The founder of the new Order is still greatly revered in Tuscany, and many quaint legends have gathered about his memory. It is related that on one occasion, when he was visiting a branch house under his control, he found the Superior superintending the erection of a comfortable house—an incident strangely prophetic of the future—and, sternly reproving the offender,

the holy Abbot prophesied that the new building would soon be destroyed. A few days after his visit a flood swept down from the mountains, carrying away everything in its path, including the nearly-completed monastery.

Another time, when St. John Gualberto had reproached a certain prelate for simony, he having bought his appointment to the Archbishopric of Florence, the offender was put to shame and compelled to resign his see through the spirited action of one of the Vallombrosan monks, who demanded the trial of the cause by the ordeal of fire. The Archbishop gladly consented, expecting that the bold friar would be consumed in the flames, but he walked triumphantly through them in the presence of the Abbot and a great crowd of spectators.

Again, when the Monastery of St. John was threatened with famine the holy man multiplied the scanty food upon the table; when one of his monks was tormented on his death-bed by the evil one, he drove the latter away by making the sign of the cross above his head; and to all who came to him for aid he granted immediate relief from their sufferings, no matter of what kind.

It is usual to represent St. John Gualberto as a young, beardless man in the light gray habit of his Order, leaning upon a T-handled staff or crutch. Sometimes he holds a long-hilted cross, in memory of the miracle related above; sometimes a sword, in allusion to the weapon he was about to use to kill his enemy. In an engraving by Jacques Callot he gazes up at the crucified Redeemer, who bends His head towards him; and in certain old missals he is introduced trampling the devil under foot, in memory of his rescue of the dying monk.

Many beautiful pictures in which St. John Gualberto is one of the principal figures were painted for the great Monastery of Vallombrosa and its offshoots by the masters of the fifteenth and sixteenth centuries. Of these, two of the most celebrated are the 'Assumption of the Virgin,' by Perugino, and the 'Quattro Santi' of Andrea del Sarto, both now in the Academy of Florence. In the former the Abbot appears as an elderly man between St. Benedict and St. Bernardo degli Uberti; in the latter the companions of St. John Gualberto are Saints Michael, John the Baptist, and Bernardo degli Uberti, who are all, for one reason or another, associated with the Order of Vallombrosa.

St. John Gualberto also appears in Fra Angelico's 'Great Crucifixion,' in which he kneels in rapt devotion between Saints Romualdo and Peter Martyr. Perhaps, however, the most celebrated representations of him are the series of bas-reliefs from his shrine, now in the Bargello at Florence, which include: the exorcism of the devil; the attack upon the monks of Vallombrosa by the partisans of the wicked Archbishop; the monk passing through the flames; the death of the Abbot; and the translation of his remains to St. Salvi.

Equal in importance and grandeur to the great Order of Vallombrosa, and resembling it alike in its humble beginning, its extraordinary development, and its final decline, was that of the Carthusians, founded in 1084 by St. Bruno. A member of a noble German family, he was born about 1030 at Cologne. Highly educated, and devoted from early boyhood to the service of God, St. Bruno was appointed when still quite a young man Rector of the Cathedral School at Rheims, a position which involved control over all the ecclesiastical colleges of the diocese. There he exercised a most beneficial influence over his pupils, amongst whom were many who later rose to great eminence in the Church, including Pope Urban II., who remained the devoted friend and admirer of his teacher until his own death in 1099. So great was the reputation won at Rheims by St. Bruno that he was called by his contemporaries 'the doctor of doctors,' 'the glory of Germany and France,' and 'the mirror of the world'; but he himself was far from happy in his success. The corruption of the Church, in which simony was of constant occurrence, the laxity of morality amongst the wealthy and the general depravity of all classes of the community, preyed upon his spirit, and he resolved on the first opportunity to withdraw entirely from the world. In 1084, when he was on the eve of being elected Archbishop of Rheims, he resigned his position in that city, and after a short visit to his home at Cologne he went, with six chosen companions, to consult St. Hugo, Bishop of Grenoble, who is said to have been warned in a dream of his approach. The party were, in any case, very cordially received by St. Hugo, who gave to their leader a tract of land in a remote and lonely valley of the Chartreuse mountain, in what is now the Department of the Isère. Thither St. Bruno and his devoted followers at

once repaired, and with their own hands built for themselves seven small huts, round a central oratory.

Such was the origin of the celebrated Grande Chartreuse—from which, on April 28, 1903, the French police drove the last of the modern successors of the original inmates—which in course of time became famed throughout the civilized world for the combined learning, austerity, and hospitality of its monks, and was the parent of many similar institutions in Europe and the British Isles. The rule imposed by St. Bruno was practically the same as that given by Saints Romualdo and John Gualberto to their monks; but in the case of the Carthusians it was modified by the recognition from the first of the duty of charity to outsiders, and many were the laymen who owed their lives to the ministrations of the recluses, who were without ambition for themselves. The monks were, moreover, encouraged to study and to labour with their hands, and their successors became in course of time noted gardeners, paper-makers, and breeders of sheep. The one article of luxury, if such it could be called, allowed by St. Bruno to his monks was parchment on which to copy the few priceless books he had brought with him to his retreat, and it is related that when the Count of Nevers, who had spent many weeks at the Chartreuse, sent him a present of plate for his oratory in return for the hospitality he had received, the Abbot sent it back, asking for parchment in exchange. The Carthusians were one of the first Orders to set up printing-presses of their own in their monasteries, and there is still a celebrated one in the Chartreuse at Montreuil-sur-Mer, where all the service-books used are produced.

Six years after the foundation of the little community in the Chartreuse, St. Bruno was summoned to Rome by his old pupil, Pope Urban II., who, in spite of all his entreaties, would not allow him to return to his beloved retreat, but kept him with him as his chief adviser. The Head of the Church even tried to make the recluse Archbishop of Reggio, but St. Bruno managed to escape the unwelcome honour, and at last persuaded the Pope to allow him to withdraw to Della Torre, a desert district in Calabria, where he founded a new branch of his Order, and died in 1101 surrounded by his sorrowing monks. He was buried in the church of his monastery, and many years later portions of his relics were sent to his old home in the

Chartreuse and the sister institutions of later date at Paris, Cologne, and Fribourg.

As a matter of course, these, the well-authenticated facts of the life of St. Bruno, have been supplemented by many legends, of which that relating to Dr. Raymond, under whom the future Abbot is said to have studied for some time in Paris before he went to Rheims, is peculiarly significant of the state of religious belief at the time. The young student is said to have become devotedly attached to Dr. Raymond, to whom he looked up with the utmost veneration, and great indeed was his grief when he was told that his teacher was dying, and that he was to go with the priest to attend his last moments. As extreme unction was being administered, St. Bruno, to his horror, saw the devil himself, in the form of a hideous imp, seated upon the pillow of the sufferer, ready to take possession of his soul so soon as it should leave his body. The revulsion of feeling was terrible, for St. Bruno knew that the man he had loved so greatly must have been a secret sinner. He prayed earnestly that forgiveness might be granted before it was too late, but apparently his supplications were unheard, for the doctor died without confessing any crime. In due course St. Bruno and a great concourse of mourners went to the funeral, which was proceeding with all due solemnity, when, as the priests chanted the words '*Responde mihi quantas habes iniquitates*' (Give account for the sins committed), the dead man suddenly sat up and gave voice to the exceedingly bitter cry, '*By the justice of God I am accused!*' Terrified, the bearers set down the bier, and the interment was put off till the next day. Again when the fatal words were spoken the corpse started up, and cried in an agonized voice, '*By the justice of God I am judged!*' Once more the conclusion of the service was deferred; once more the same terrible incident occurred, the words of the culprit being this time even more terrible, for he cried, '*By the justice of God I am condemned!*' After this the priests knew they had no right to bury the sinner in consecrated ground, so they hastily flung the body into a field near by, and left it to be devoured by birds and beasts of prey.

Another, but less gruesome story, connected with St. Bruno is that he saved the life of Count Roger of Sicily, who had visited him in his retreat in the Calabrian desert, by warning him in a dream of a plot against him; and yet another legend relates

that when the holy hermit died his body was carried up to heaven by angels. In spite of this his funeral was duly solemnized, and many were the miracles wrought at his tomb, including the gushing forth of a spring, the water of which healed all who were fortunate enough to obtain a few drops of it. St. Bruno is also credited with the power of preserving his votaries from the plague, and it is said that the grass never grew on the piece of ground in the desert of Della Torre on which he used to sleep, which still retains the impress of his form.

It is usual to represent St. Bruno as an elderly man with a shaven head, wearing what is still the distinctive costume of Carthusian monks—that is to say, an ample hooded white robe, a long scapulary or sleeveless tunic, and sandals on the feet. Sometimes he holds a book, sometimes a sheet of manuscript, supposed to represent the letter from the Pope summoning him to Rome, or a scroll on which are inscribed the words ‘O bonitas,’ a favourite exclamation of the Saint’s, or a quotation from Psalm liv. 8 (Douay version), ‘Ecci elongavi fugiens mansi in solitudine’ (Lo, I have gone far off, flying away, and I abide in the wilderness), in allusion to his love of solitude. Occasionally the holy man has one finger on his lips, in token of his vow of silence, or he holds the poetic emblem of a flowering crucifix, the upper part of the shaft and the arms consisting of olive leaves and blossoms; a pictorial translation of a passage in the Chartreuse Breviary, in which the founder of the Order is likened to an olive-tree, able to bear fruit in the most sterile districts. Now and then a long-hilted cross and mitre are introduced at the feet of St. Bruno, in token that he declined the bishopric offered to him by the Pope. In some iconographies the fact that the Saint withdrew from Rheims with six companions, is symbolized by six stars forming his nimbus, and one worn upon his breast; elsewhere a globe or a death’s head replaces the mitre at his feet, the first possibly to typify his renunciation of the world, the second in memory of the legend of Dr. Raymond’s funeral; and in a quaint old engraving St. Bruno is seen turning his back, with scant courtesy, upon a woman, in memory, probably, of his vow of celibacy.

The life and legend of St. Bruno, with the many dramatic incidents for which they are remarkable, have been the theme of numerous celebrated works of art, amongst which the most beautiful are the series of compositions painted by Eustache

Le Sueur in 1649 for the cloisters of the Chartreuse monastery in Paris, but now in the Louvre, and those by Vincenzo Carducci, painted in 1632 for the Carthusian monastery at Paulâr, in Spain, but now in the National Collection at Madrid.

The former series includes: St. Bruno and other scholars listening to the instructions of Dr. Raymond, who is addressing them from a pulpit; the death of Dr. Raymond, with the evil one seated on his pillow, in the presence of a priest, St. Bruno, and one of his fellow-students; the scene at the third attempt to perform the obsequies of the wicked doctor, in which St. Bruno stands behind the officiating priest, looking on in horror; St. Bruno kneeling before a crucifix, whilst the flinging away of the body is going on in the background; St. Bruno as a young teacher in the school at Rheims; the journey to Grenoble; the dream of St. Hugo, related below in connection with that prelate; the foundation of the Monastery of La Grande Chartreuse, in which St. Hugo examines the plans of an architect and a number of masons are seen at work beyond, in manifest contravention of the fact that the seven humble cells were built by the monks themselves; St. Hugo of Grenoble investing St. Bruno with the Carthusian habit; St. Bruno giving his rule to his monks, and receiving a number of young men in the presence of their relations, one of whom appears to be in great distress; St. Bruno surrounded by his monks, reading the letter from Pope Urban; the reception of the Saint by His Holiness; the attempt to make St. Bruno Bishop of Reggio, in which he kneels at the feet of the Pontiff, entreating to be spared promotion; St. Bruno in the Calabrian desert gazing up at a vision of angels; the foundation of the new branch of his Order at Delle Torre; the visit of Count Roger to St. Bruno; the vision of Count Roger, in which St. Bruno appears to him; the death of the Saint surrounded by his monks; and the carrying up of his body by angels to heaven.

The subjects chosen by the Spanish master were much the same as those just enumerated, supplemented by incidents from the later history of the Order, including the massacre in 1572 of the last English Carthusian monks after the suppression of their monastery by Henry VIII. The character of St. Bruno has also been well interpreted by Francisco Zurbaran in a painting now in the Cadiz Museum, and also by Andrea Sacchi,

who has represented the holy hermit kneeling beside a cross set up on a rock in the desert, rays of light descending upon his face, which is uplifted in earnest prayer.

In the Certosa di Val d' Ema, near Florence, is a fine fresco of the death of St. Bruno by Bernardino Barbatelli ; a colossal statue of the great recluse by Houdon occupies a niche in the main transept of S. Maria degli Angeli at Rome, and in the Academy of Florence is a fine 'St. Bruno and St. Catherine' from the Carthusian Monastery of Isola. St. Bruno is not included amongst the founders of Orders in Fra Angelico's 'Great Crucifixion,' probably because his canonization did not take place until after the painting of that celebrated masterpiece.

Of equal importance with the Orders founded by Saints Romualdo and John Gualberto, though still greatly excelled by the Carthusian, is that known as the Cistercian, inaugurated in 1098 by St. Robert de Molême, and in its turn reformed and re-modelled by his successors, Saints Alberic, Stephen Harding, and the yet greater Bernard of Clairvaux.

Born in Champagne about 1018, St. Robert was the son of noble parents, and with their consent entered the Benedictine Abbey of Moutier la Celle at the early age of fifteen. He soon became highly esteemed, on account of his earnest devotion, and was made Abbot of the Monastery of St. Michel de Tonnerre when he was still quite a young man. Finding it impossible, however, to enforce the reforms he justly considered necessary, St. Robert soon resigned his position, and withdrew with a few kindred spirits to the forest of Molême, where he founded a community, which he dedicated to the Blessed Virgin, and to which he gave a rule of exceeding strictness. Later the Abbot left the new monastery, to found another on similar lines in the forest of Citeaux or Cistercium, which eventually became the parent of the great Cistercian Order, but he had scarcely got it into working order, before he was commanded by the Pope to return to Molême, where he died in 1108. Accounted a Saint even before his death, St. Robert is still greatly revered in France, and is generally grouped in ecclesiastical decoration with his successors, Saints Alberic, Stephen Harding, and Bernard. Occasionally, however, he is represented without them, receiving a ring from the Blessed Virgin, in allusion to his having dedicated his first monastery

to her; and now and then a wolf is introduced beside him, in memory, it is said, of his having, after his own death, rescued a child from one.

When St. Robert was compelled to leave Citeaux, he was succeeded by St. Alberic, who is sometimes looked upon as the real founder of the Cistercian Order, because he drew up and obtained the confirmation of the Pope of the '*Instituta Monachorum Cisterciensium*,' or Rules of the new Institution. Whether this claim be justified or not, St. Alberic undoubtedly did much to confirm the principles laid down by his predecessor. He died in 1109, expiring, it is said, upon a mat laid upon the ground, with the words '*Sancta Maria, ora pro nobis*' upon his lips, whilst a heavenly radiance filled his cell. He is supposed to have changed the tawny brown robes worn by the first Cistercians, for the white habit still distinctive of them, in compliance with the direct orders of the Blessed Virgin, for which reason he is sometimes represented receiving a snow-white garment from her hand.

St. Stephen Harding, who became Abbot of Citeaux on the death of St. Alberic, was an Englishman of noble birth, who had been educated in a monastery at Sherborne and joined St. Robert at Molême about 1075. Later he went with him to Citeaux, and became the right hand of his successor, St. Alberic, in the work of organization. A man of an intensely austere temperament, St. Stephen was eminently fitted to continue the work inaugurated by Saints Robert and Alberic, and when he became Abbot in 1109 he added yet more stringent conditions to the Rule already in force. To him, too, as to his predecessors, the Blessed Virgin is said to have shown special favour, and he is sometimes represented prostrate in adoration at her feet, as she bends to tie a white sash round his waist. It is related that on one occasion, when the community was reduced to very great straits, St. Stephen sent one of the monks, giving him the few pence which were all he had, to the fair at Vegelay, telling him to bring back three waggon-loads of provisions, each drawn by three horses. The man was naturally astonished, but set forth on his journey, and was met by a messenger from a wealthy noble in the neighbourhood, who told him he had received instructions to send him money enough to buy all St. Stephen had ordered. The Abbot, who knew that the Blessed Virgin had intervened on his behalf, went forth at the head of his

monks to meet the convoy—an incident sometimes introduced in French ecclesiastical decoration.

Another time, when St. Stephen had fasted too long and was fainting for want of food, a bird is said to have come to him bearing a fish in its beak. In fact, whenever the Abbot was in any special need, supernatural help was sure to be forthcoming. Yet, in spite of this, the community under his care was beginning to decrease in a lamentable manner, when, in 1113, all was suddenly changed by the arrival at Cîteaux of St. Bernard and thirty companions. As will be seen when the story of St. Bernard is told, this timely arrival had the most vitally important and far-reaching results. His spirits cheered and his hands strengthened, by the eager enthusiasm of the new-comers, St. Stephen was able ere long to found two new branches of his Order, and in 1119 he issued a fresh Rule, or rather a supplement to the old one, which he called the 'Charter of Charity.' St. Stephen died in 1134, having inaugurated since the arrival of St. Bernard no less than thirteen Cistercian monasteries, including one in England. He was buried at Cîteaux beside St. Alberic, and is still much honoured in France, though his fame has been to a great extent overshadowed by that of his successor.

Other Abbots of the eleventh century who have distinctive symbols of their own, and are occasionally represented in art, were Saints Odilo of Clugny, Robert d'Abricelle, Dominic of Silos, Dominic of Sora, Gautier of Pontoise, Guido of Ravenna, and Stephen of Grandmont.

St. Odilo, who was of noble birth, was born towards the close of the tenth century, and was made sixth Abbot of Clugny whilst still quite a young man. He was the friend and adviser of St. Henry II., and of the Empress Adelaide, and ruled his monastery with great strictness till his death in 1049 at Souvigny, where he was buried. His remains were burnt during the French Revolution, but a little reliquary is still preserved at Souvigny, on one of the panels of which his portrait is painted. St. Odilo is chiefly remembered as the founder of a fête in honour of the dead and for his constant prayers for the souls of those in purgatory; for which reasons he is generally represented looking down at a skull lying at his feet; gazing into a fire; or celebrating a Mass for the dead at an altar. He also instituted what was known as the Truce of

God—that is to say, an agreement amongst the nobles of France to put no one to death between Wednesday in Holy Week and Easter Monday.

St. Robert d'Abrissele, of whose early life little is known, was long greatly honoured in France as the founder, in 1099, of the once celebrated Abbey of Fontevrault, in which both monks and nuns were received, and which was ruled over by an Abbess, who was subject to the Pope alone. The rule enforced in the new community was exceedingly strict, and no outsider, not even a priest, was ever admitted to the cells of the inmates, who, when dying, were carried into the chapel to breathe their last. The Order of Fontevrault received the Papal sanction in 1106; and many branches were founded in France in the eleventh and twelfth centuries, their Abbesses belonging to the chief families of the nobility. The Order was suppressed during the French Revolution, and what is left of the beautiful abbey buildings is now a prison. St. Robert died in 1116, and was buried in the church at Fontevrault. He is rarely represented in art, but is introduced in certain old iconographies wearing a coat of mail, in memory, possibly, of his original profession of arms, and gazing at a vision of the crucified Redeemer, with the Blessed Virgin and St. John, which is supposed to have led to his conversion.

St. Dominic of Silos, who is one of the patrons of Madrid and Cordova and is much honoured in Spain, where he is looked upon as the special protector of captives and of women about to become mothers—why, it is difficult to say—was for some years Abbot of the monastery after which he is named. On his death some boys at play in the street are said to have seen his soul being carried to heaven by angels, for which reason he is generally associated with a group of children.

St. Dominic of Sora, who is supposed to be able to save his votaries from the bite of snakes, was Abbot of a Benedictine monastery in the Abruzzi during the early part of the eleventh century. It is related of him that on one occasion a servant of the abbey kept back part of a present of fish, but the Abbot, who knew of the theft, sent the culprit to fetch what he had hidden. Trembling with fear, the man obeyed, and found the stolen fish turned into wriggling serpents, for which reason the art emblem of St. Dominic is a basket of fish or of snakes.

Of St. Gautier of Pontoise next to nothing is known, but he

is said to have got into disgrace with the authorities when he was a monk at the Abbey of Rébais, for giving all his food to a captive, and to have been made Abbot of the Monastery of St. Martin at Pontoise through the influence of King Philip I. of France. He is occasionally represented carrying provisions in his robes, receiving a crosier from a King, or holding a vine-branch in his hand. The latter, though it is the symbol of the Holy Eucharist, is possibly given to St. Gautier merely because he is supposed to look after the interests of the vine-dressers of France. He died at Bertancourt, near Abbeville, in 1099, and is still much revered in that neighbourhood, on account of the great austerity of his life.

St. Guido of Ravenna—who is sometimes represented watching a boat laden with provisions approaching the shore, because when his monks were suffering from famine he obtained for them a miraculous supply of food—was of noble birth, but early withdrew to a hermitage near his native city, and eventually became Abbot of the Monastery of Pompona, where his own father joined him.

St. Stephen of Muret was nobly born and very wealthy. He founded an important monastery at Grandmont, in the Diocese of Limoges. He is sometimes represented kneeling in adoration of the Trinity, appearing to him in the clouds above, and occasionally holds a scroll, bearing the words, 'Stephen, give thyself to God the Father, God the Son, and God the Holy Ghost,' because he is said to have been converted by a vision of the Triune God. St. Stephen left the world when he was a young man, giving up all his riches except one ring, which he wore as a pledge of his consecration to the service of God. He died in his monastery at Grandmont, and after his death it was discovered that, as a penance, he had worn a coat of mail beneath his robes. So many miracles are said to have been wrought at the tomb of the Saint that his successor as Abbot was compelled to entreat him to desist from his wonderful works, the monastery being constantly mobbed by pilgrims. The holy man obeyed at once, and was thenceforth appealed to in vain.

In addition to the great founders of Orders and Abbots of lesser celebrity, who lived in the eleventh century, there were amongst their contemporaries some few humble monks and hermits, who, though they never attained to any earthly dignity,

are still honoured as Saints. Amongst them were Saints Guy or Guido of Anderlecht, Theobald of Provins, and Nicetas or Nicolas of Trani.

St. Guido of Anderlecht, surnamed the Poor, on account of his great austerity and humility, who is still greatly beloved in his native land, was the son of a peasant, and was born towards the end of the tenth century in a little village near Brussels. He used to help his father to till the fields, and it is related of him, as of St. Isidore of Madrid, that one day when he was praying an angel guided the plough for him. As a mere child he was allowed by the priest of Lacken to take care of an altar dedicated to the Blessed Virgin in the village church, hence the broom sometimes placed in his hand. Whether St. Guido the Poor was ever ordained or received into any Order is not known, but he escorted a large party of pilgrims to the Holy Land at the beginning of the eleventh century, and after an absence of several years, returned home only to die in 1012. He is constantly introduced in Belgian iconographies and elsewhere, generally in pilgrim's robes, and with an ox, a horse, or a harrow beside him, in allusion to his original occupation, or he kneels absorbed in prayer, whilst an angel guides the team he is neglecting.

St. Thibaud or Theobald of Provins was of noble birth and intended by his parents for the profession of arms, but he gave up everything to become a hermit, and is said to have been received into the Camaldoli Order just before his death. He is much revered in Luxemburg, where he is supposed to look after the interests of tanners, and is occasionally represented on horseback with a falcon on his wrist and wearing the costly garments of a nobleman; or kneeling in his cell in the robes of a monk, gazing up at a vision of the Trinity.

The legend of St. Nicetas or Nicolas, of Trani, who is generally represented in the robes of a pilgrim, carrying a long-hilted cross and with a number of children following him, is a very poetic one. The son of poor parents, he is said to have been born in Greece, and to have begun life as a shepherd. He had learnt the 'Kyrie Eleison' before he was eight years old, and it took his fancy to such an extent that he never ceased to sing it, so that his mother concluded he must be an idiot. She scolded him so much that he ran away, and when after a long search he was found in a remote district in the

mountains, he was still repeating his favourite hymn. His father then placed him in a monastery, but he soon got into trouble with the monks on account of his constant singing, and they, too, sent him away. St. Nicetas then lived for some time in a cave, and eventually started on a pilgrimage to Rome. He landed at Otranto, and at Trani he persuaded a number of children to join him, to whom he taught the 'Kyrie Eleison.' He used to go round and round the ramparts at Trani with a crowd of little ones behind him. The people of the place complained of the constant noise and obstruction, and St. Nicetas was taken before the Bishop, who asked him why he behaved in such a strange manner. The culprit replied: 'My lord, you, who know the words of our Saviour, will surely remember that He ordered all of us to bear His Cross and become as little children.' The Bishop was touched, told St. Nicetas that he would not interfere with him, and the young enthusiast returned to his mission. He would probably have led his flock all the way to Rome, but three days after the interview he died suddenly, and was buried at Trani, where he is still held in loving memory.

CHAPTER XIV

ROYAL SAINTS OF THE ELEVENTH CENTURY

AMONGST the many noteworthy characters of the eleventh century—that great transition period alike for the Church and State in England—none is more thoroughly characteristic of the time at which he lived than St. Edward the Confessor, the last Anglo-Saxon King of the old royal line, predestined even before his birth for an unique position, yet from the political point of view altogether unfit to hold the helm of the State, in the midst of the surging difficulties through which it was necessary to pilot the kingdom. St. Edward had not been long on the throne, before his counsellors realized that in the dreamy visionary, whose mind was constantly absorbed in heavenly contemplation, they had a monarch who was little likely to promote the interests of his people during his lifetime, or to leave a son to carry on the dynasty after his

death. Married in 1045 to Edith, the beautiful and virtuous daughter of the great Earl Godwin, the young King treated her rather as a sister than a wife, responding to her devotion with chilling coldness, and seizing the first excuse that presented itself for banishing her to a convent. St. Edward won the love of his subjects, not through any permanent benefits conferred on them, but through his supposed power of healing their bodily sufferings. To him, indeed, the most valuable of his royal prerogatives seemed that of touching for the so-called King's-evil, which he looked upon as a sacred privilege, bringing him into direct intercourse with the poor, who were in his sight the representatives of his divine Master. On one occasion the King carried a leper on his own shoulders from the gate of his palace to the church, because his chamberlain had told him St. Peter had promised the sufferer to cure him if St. Edward would take him to the altar, and no disease was too revolting to be charmed away by the soothing touch of the monarch's long, transparent fingers.

St. Edward was above all things a seer of visions, endowed perhaps with the mysterious faculty called by the Scotch the second sight, and all the most important actions of his reign were dictated rather by a superstitious belief in dreams and omens, than by any real apprehension of the political situation. To give but a few cases in point : he absolved his people from the tax for the maintenance of ships of war, not because it was unjust, but because he had seen the devil dancing with unholy joy in the treasury ; he accepted the evils threatening his kingdom as inevitable, because he had had a vision of the Seven Sleepers of Ephesus turning from their right side to their left after remaining motionless for two centuries, a sure presage of misfortune ;* and he was more interested in what he took for a reflection of the Infant Saviour in the consecrated wine, than over any of the hard-won triumphs of the national party at his Court. But for the remonstrances of his Witan, the saintly-minded King would have left England at a most critical juncture to make a pilgrimage to Rome in fulfilment of a vow ; and it was in dispensation of that vow, that he founded the stately Abbey of Westminster, which constitutes his chief claim to the gratitude and veneration of posterity. It is, in fact,

* See vol. i., pp. 51, 52.

related that St. Peter appeared to the King—or, according to another account, to an old hermit of Worcester—in a dream, and expressed a wish that the new monastery should be built on the site of the church the Apostle had himself consecrated in the time of St. Mellitus, and armed with this sanction, St. Edward did not hesitate to demolish the time-honoured structure erected by King Sebert.

The building of the Abbey was a task after the ascetic monarch's own heart, and the rest of his life was devoted almost entirely to it. The signing of the charter of its foundation was one of his last conscious acts, and though he was too ill to be present at the consecration, he was represented at it by his wife, whom he had now recalled to his side, and who nursed him till the end with the greatest devotion. St. Edward the Confessor died on January 5, 1066, and was buried at the foot of the high-altar in the chapel still named after him, wearing his royal robes and crown as well as the gold ring supposed to have been given him by St. John the Evangelist, who had appeared to him in the guise of a pilgrim many years before.* In 1163 the coffin of the Confessor, who had been canonized in 1161, was opened in the presence of St. Thomas à Becket, who had the sacred ring removed, and in 1269 the remains were translated with much pomp and ceremony to their present resting-place. Of the monastery built by the last of the Anglo-Saxon Kings nothing now remains except the Chapel of the Pyx and certain portions of the refectory and dormitory, but the Shrine of St. Edward is still the central object of interest in the Abbey, and until the King was supplanted by St. George in the reign of Edward III., he was revered as the patron Saint of England. For some time, as proved by an illumination in a Life of St. Edward now in the Cambridge University Library, the shrine was left open at one end that the sick might be able to touch the coffin; and on October 13, the day of the translation of the relics, many Roman Catholics still flock to the Abbey to do honour to the memory of its founder.

The special attributes of St. Edward the Confessor are: a ring held in one hand, in memory of the meeting with the pilgrim; a copy of the Gospel of St. John, on account of his

* See vol. i., pp. 55, 56.

devotion to the Evangelist ; and a purse hanging from his right arm, because of his generosity to the poor. His figure in royal robes, is of very frequent occurrence in English ecclesiastical decoration, appearing, for instance, on the exterior of Wells Cathedral ; in Henry VII.'s Chapel, Westminster ; on the Great Screen in Winchester Cathedral ; on a rood-screen at Ludham, and on one in St. Andrew's, Burlingham ; as well as in various mural paintings, notably in one, dating from the fourteenth century, in St. Albans Cathedral.

The Winton family own a very quaint old diptych, which has been engraved by Hollar, in which King Richard II. is kneeling, with Saints Edward the Confessor, Edmund, and John the Baptist standing behind him. The most important representations of St. Edward the Confessor are, however, the series of sculptures, supposed to date from the fourteenth century, on the screen dividing his chapel in Westminster Abbey from the choir, which form a complete epitome of the chief incidents of his life and legend. The subjects are : The Bishops and Ealdormen of England swearing allegiance to the unborn child of Queen Emma, for it is related that just before the birth of St. Edward, his father King Ethelred, summoned a Council to decide who should succeed him, and St. Dunstan having prophesied that the elder brothers of the expected child would die young, all present took the oath of fealty to the little one still in his mother's womb ; the birth of King Edward ; his coronation on Easter Day, 1043 ; his vision of the devil dancing on the barrels containing the money of the ship-tax ; the King starting up from his couch and urging a robber who is stealing gold from a coffer to escape before he is detected : for on one occasion St. Edward is said to have refused to punish a thief when urged to do so by his treasurer Hugolin, replying to his remonstrances, 'Hold thy peace ; perhaps he who has taken the gold needs it more than we' ; St. Edward kneeling to receive the Holy Eucharist, and gazing at an apparition of the Saviour upon the altar ; the Confessor seeing in a vision the drowning at sea of the King of Denmark, whose fate is said to have been revealed to him in a dream ; St. Edward, his wife, and Earl Godwin seated at table, watching the Queen's brothers Harold and Tosti wrestling together ; St. Edward relating his dream of the Seven Saints of Ephesus turning in their sleep ; the meeting with St. John the Evangelist

in the guise of a pilgrim; the restoration of some blind men to sight by the use of water in which St. Edward had washed; St. John handing to two pilgrims the ring given to him by St. Edward; the restoration of the ring to the Confessor; and, lastly, the dedication of the Abbey of Westminster.

Other celebrated royal Saints of the eleventh century who are represented with more or less frequency in art were Kings Stephen of Hungary, Olaf II. of Sweden, Canute IV. of Denmark, Procopius of Bohemia, Ladislas of Hungary, and Queen Margaret of Scotland. The first-named, to whom the proud title of 'the Apostolic King' was given by Pope Sylvester II., was the son of the Christian Duke Geysa, and was baptized in infancy by St. Adalbert. The name of Stephen was given to him because it is said that just before his birth the first Christian martyr appeared to his mother, and told her that her expected child would complete the work of evangelization begun by his father with the aid of St. Adalbert. The dream was fulfilled, and St. Stephen, who married the Princess Gisela, sister of St. Henry, lived to see Christianity established throughout the length and breadth of his dominions. Moreover, he won over many of his heathen neighbours to the true faith, and it was as a reward for these services, that the Pope accorded to him the title of King, sending him a royal diadem, still used in the coronation ceremony in Hungary, and a cross to be borne before his armies in battle. The latter was supplemented by the royal leader with a banner bearing on it a representation of the Blessed Virgin and the Divine Child, and, according to a poetic tradition, it was usual on the eve of a battle to remove the spurs of the standard-bearer, so that there should be no danger of his sacred charge being dragged along in a retreat.

St. Stephen died in 1038, and was canonized a few years later. His remains rest in a beautiful chapel in the Church of Our Lady at Budapest, which is said to have been the scene of many miracles. He is a favourite figure in German ecclesiastical art, and is generally represented as a handsome man in the prime of life, in full armour, with a double cross upon his breast, holding in one hand a sword, and in the other the banner of the Blessed Virgin, its staff surmounted by a cross. Occasionally, as in the '*Revue de l'Art Chrétien*,' he is seen carrying a Legate's cross, or he holds a church instead of the

banner, and he is sometimes represented, as in a painting by an unknown hand in the Vienna Gallery, receiving the crown sent to him by Pope Sylvester. Now and then the apostolic King is grouped with St. Gerhard of Czanad, who was his chief collaborator in the work of evangelization, and with his own young son, St. Emeric, who died before him.

St. Olaf, or Olave II. of Norway, to whom many churches are dedicated in England, including several in London, is honoured as a martyr, because he was killed in battle by his infidel subjects. The posthumous son of Harold Grenascus, who was assassinated before his birth, St. Olaf spent his childhood in exile, and was baptized at the age of three with his mother and her second husband, Sigurd, a simple husbandman who cared nothing for political power, and brought up the little Prince to his own occupation. As soon as Olaf came to man's estate, however, he determined to win back his kingdom, and on his first arrival in Norway, he was eagerly welcomed by the greater number of his subjects. He was proclaimed King, and at first all went well with him, but his eager zeal for the conversion of his people brought him into conflict with the heathen priests, and after many fierce conflicts with them, he was again driven into exile. He took refuge in Sweden, but in a dream the stern warrior Olaf Tryggvesson, who had been his father's chief friend, appeared to him and reproached him for deserting his country, and for laying down the royal dignity bestowed on him by God.

St. Olaf determined to try his fortune once more, and returned to Norway, where he was joined by a large number of Christian warriors, but in a battle near Drontheim he was defeated and slain. He was buried at Drontheim, where later was erected the beautiful cathedral dedicated to him. Round about these well authenticated facts many poetic legends have gathered, in which the brave warrior has been converted into a saintly character, caring little for earthly fame, who, with the aid of Bishop Sigurd, won hundreds to believe in the White Christ, and again and again put his heathen opponents to shame; notably when he ordered the destruction of a heathen god, from which, as it fell, 'issued forth a swarm of mice, reptiles, and adders.' So strict was St. Olaf in observing the Sabbath that when he had in a moment of forgetfulness hewn wood on that day, he burnt all the shavings on his own

hand; and on another occasion when a strong body of warriors came to offer him their services he sent them away, in spite of his great need of them, because they would not be baptized. On the eve of his death the famous sea-king had a vision of a ladder reaching from earth to heaven, and saw himself on the topmost rung about to enter eternal bliss, but though he knew that his end was near, he would take no precautions for his safety in the struggle, insisting on standing forth wherever the danger was greatest, a conspicuous figure in his gleaming armour and with a golden cross upon his shield.

The Norwegians claim that during his first exile St. Olaf espoused the cause of Ethelred the Unready, doing much to aid the latter in his struggle with the Danes, and, with the aid of a little band of warriors who had come with him to England, performing many marvellous feats of valour, including the destruction of London Bridge by the clever stratagem of covering over his boats with temporary roofs, under the shelter of which his men were able to approach near enough to tie ropes round the supports. They then rowed rapidly away, and the bridge, with those who were defending it, fell into the water—an exploit commemorated in a saga in the following lines, which, however, altogether ignore the Christianity of St. Olaf:

‘At London Bridge stout Olaf gave
Odin’s law to his war-men brave :
To win or die !
And their foemen fly,
Some by the dyke-side refuge gain,
Some on their tents on Southwark Plain.’

The chief attribute of St. Olaf is a battle-axe, which has been worked into the arms of the royal family of Norway, and also marks the day of his martyrdom—July 29—in certain old calendars; according to some because it was the instrument of his death, whilst others see in it an allusion to the King having appeared long after he had passed away, brandishing a battle-axe, on the eve of a battle in which he secured victory to an eastern Emperor, whose name is not given. Occasionally, as on the seal of St. Olave’s Priory, Herringfleet, Suffolk, St. Olaf is represented crowned, holding a cross in one hand and a battle-axe in the other. Now and then a dagger, the usual weapon of a sea-king, replaces the battle-axe, or a ladder is introduced behind the Saint, in memory of the dream related

above. Instances also occur, as in a mural painting at Barton Turf in Norfolk, of what looks like a loaf of bread being given to the warrior Saint—it has been suggested as a play upon his name, the word Olaf sounding rather like ‘whole loaf.’

Little is known of St. Canute IX. of Denmark—who must not be confounded with a later Saint of the same name who died a natural death in 1103, and has no special art attributes—except that he was martyred by his rebellious subjects in 1086, as he knelt in prayer at the altar of a church at Odensee. The assassins flung spears at St. Canute through the windows of the sacred building, for which reason a spear or a lance is his special attribute, which in certain calendars is associated with a scythe, because mowing commences in the extreme north of Europe about the time of the martyr's fête-day, July 11.

In the story of St. Procopius of Bohemia fact and fiction are inextricably blended. According to one tradition he was a King who resigned his crown to become a hermit, whilst others assert that he was of noble but not royal birth. In any case, he appears to have given up everything to become a recluse, and his retreat is said to have been discovered, as was that of St. Giles, by the accident that a stag he had tamed was pursued to his hermitage by royal huntsmen. Eventually St. Procopius became Abbot of a monastery near Prague, and he is still greatly honoured in Bohemia. He is often introduced in iconographies, with a stag beside him, or he is felling a tree in a forest; and occasionally he holds a chalice, because he is said to have changed water into wine, for the benefit of a certain Duke, who, when heated in the chase, asked the holy man for something to drink.

In the history of the latter part of the eleventh century the figure of the gallant young monarch St. Ladislav of Hungary stands out distinctly, as that of a man far in advance of his time. Compelled to ascend the throne against his will in 1080, he made the best interests of his subjects his constant care, and was on the eve of starting for the Holy Land, to join the Crusade for the recovery of the Holy Sepulchre, when he died, on July 30, 1095. It is usual to represent St. Ladislav in royal robes, holding a standard similar to that described in connection with his predecessor, St. Stephen, which is sometimes replaced by a globe surmounted by a cross, because he declined the Imperial crown of Germany when it was offered to him; or

by a church, in memory of his foundation of the cathedral at Varadin, in which he is buried. Two angels are generally introduced beside the royal Saint, because it is related that in a combat with his uncle, Prince Salomon, the latter saw two winged figures in white protecting him, and because of a tradition to the effect that at his funeral, angels carried his coffin to its last resting-place. Sometimes the much-loved King holds a rosary in his hand, because he is said to have carried one with him wherever he went, a tradition rendered probable by the fact, that the use of that aid to devotion was introduced into Europe during his lifetime. Occasionally St. Ladislav holds a sword or battle-axe as well as a chaplet, and now and then he is seen striking a rock with his sword; the latter in memory, it is supposed, of his having obtained by that means a miraculous supply of water for his troops.

Very touching and pathetic is the story of the saintly Queen Margaret of Scotland, who was born in Hungary about 1047, when her parents were in exile there, and was educated at the Court of her great-uncle, St. Edward the Confessor, where she came under the influence of St. Lanfranc. After the disastrous defeat at Senlac and the unsuccessful attempt to secure the succession to the English throne of Edgar the Atheling, the brother of St. Margaret, she fled with him to Scotland, where they were kindly received by King Malcolm. They had not been at the Scottish court long before the King fell in love with the beautiful Saxon Princess, and although she would rather have remained single, to devote herself entirely to the service of God, she finally consented to become his wife. St. Margaret nobly fulfilled all the duties of her high station, winning her husband over to her own strict religious views and bringing up her eight children in the fear of the Lord. She refounded the famous monastery at Iona,* built a beautiful church at Dunfermline, and did much to reconcile the conflicting religious parties in Scotland. Her kindness and generosity to the poor and afflicted were unflinching, and she is said to have adopted nine orphan girls, whom she waited upon with her own hands. The last years of her life were saddened by the war between King Malcolm and William Rufus, and she died in 1093, three days after the tragic deaths of her husband and her son Edward,

* See vol. ii., pp. 305, 306.

in their attempt to win back the Castle of Alnwick, which had been treacherously seized by the English King. She was buried at Dunfermline, in the Church of the Holy Trinity, but her remains were translated later to Spain, where they were enshrined in the Escorial by King Philip II.

It is usual to represent St. Margaret of Scotland—who appears amongst the royal Saints of Britain in Henry VII.'s Chapel in Westminster Abbey—as a beautiful woman in royal robes holding a sceptre and a book, the latter sometimes replaced by a cross. Occasionally she is seen praying for the soul of her husband, which is escaping from the fire of purgatory beside her, or she is in her palace washing the feet of a number of pilgrims.

A humble contemporary of Queen Margaret of Scotland was St. Godelieve of Flanders, who is still much revered in her native land, where she is invoked by those who suffer from diseases of the throat or from quinsy. Married against her will to a Flemish Count, she soon lost his affection, and in a fit of rage against her, he strangled her with a handkerchief. Her martyrdom—for such her death was considered—is represented in a quaint old picture in the Bruges Academy; and in Flemish iconographies she sometimes appears with a rope round her neck or in her hand. Elsewhere two crowns are given to St. Godelieve, one in memory of her martyrdom, the other of the vow of chastity which she kept at the cost of her life.

CHAPTER XV

GREAT CLERGY OF THE ELEVENTH CENTURY

ALTHOUGH they are not so constantly represented in art as are the great founders of the reformed monastic Orders, many churchmen of the eleventh century have been admitted into the hierarchy of the Saints, and have become associated with special emblems recalling certain peculiarities of their characters or incidents of their careers. Of these the most celebrated were Popes Leo IX. and Gregory VII., Archbishops Lanfranc and Anselm of Canterbury, Bishops Wolstan of Worcester, Stanislas of Cracow, Siegfried of Sweden, Benno

of Meissen, Gerard of Chonad, Hugo of Grenoble, Fulbert of Chartres, Bernward of Hildesheim, Arnold of Soissons, and Geoffroy of Amiens.

St. Leo IX. is said to have been dedicated to God even before his birth, and his life from the cradle to the grave was marked by an absorbing love of things divine. Of noble German origin, his baptismal name was Bruno, and his early years were passed in visiting and caring for the sick in his native land. He became Bishop of Toul in 1026, and was raised to the Papacy in 1049. He died in 1055, having exercised little political influence, and he is chiefly remembered on account of two miraculous incidents said to have occurred during his term of office as Pope, and sometimes represented in art. On one occasion, when, being pressed for time, St. Leo consecrated a church from a distance, all the usual signs of the ceremony having been performed, such as the crosses on the walls and the letters traced in ashes on the ground, were discovered in the building. Still more remarkable was the second miracle, when a leper whom the charitable Pope had placed in his own bed disappeared, and Christ Himself came to thank St. Leo for the aid given to Him in the form of the sufferer.

St. Gregory VII., whose baptismal name was Hildebrand, is said by some to have been of humble origin and to have begun life as a carpenter, whilst others claim that he was the son of a Tuscan nobleman. He is chiefly celebrated for his long struggle with Henry IV. of Germany, by whom he was besieged in his Castle of St. Angelo in 1084. After fleeing to Robert Guiscard, Duke of Calabria, St. Gregory withdrew to the Benedictine Monastery of Monte Cassino, where he died in 1085. His special emblem in art is a dove resting on his shoulder, because his election as Pope is said to have been due to Divine intervention; and he is sometimes represented weeping before an image of the Blessed Virgin, who is mingling her tears with his, in memory of a miracle said to have taken place when he was mourning over the troubles of the Church; or he is seen as a young man in a carpenter's shop tracing in the sawdust the words '*Dominabitur a mari usque ad mare*' (he shall rule from sea to sea), prophetic of his future greatness.

The special emblems in art of St. Lanfranc—of whom, however, unfortunately, scarcely any representations have been preserved—are a monstrance held in his hands, in memory of

his successful refutation of the heresy of Berengarius of Tours on the subject of the Real Presence in the Eucharist, and a demon at his feet, in allusion to his victory over evil. St. Lanfranc was born at Pavia about 1005, and in 1046 became Abbot of the celebrated Monastery of Bec, which he left in 1062, to be made Prior of the Abbey of St. Stephen at Caen, whence he was summoned to England in 1070 by William the Conqueror, who made him Archbishop of Canterbury. From the first St. Lanfranc exercised a most important influence over his contemporaries, aiding the King in his struggle to keep the Church in subjection to the State, and doing much to reform the monastic institutions alike of Normandy and England. The new Primate rebuilt the Cathedral of Canterbury, which had fallen into decay; founded the great Abbey of Christchurch; and after the accession of William II., at whose coronation he officiated, he protected the revenues of the Church from the cupidity of that most avaricious monarch. St. Lanfranc died in 1089, and was buried in the nave of his own cathedral, but exactly where is not known. He was succeeded in the See of Canterbury, after it had remained vacant four years, by St. Anselm, also an Italian by birth, who had been brought up in the Abbey of Bec and had been made Abbot when St. Lanfranc was transferred to Caen.

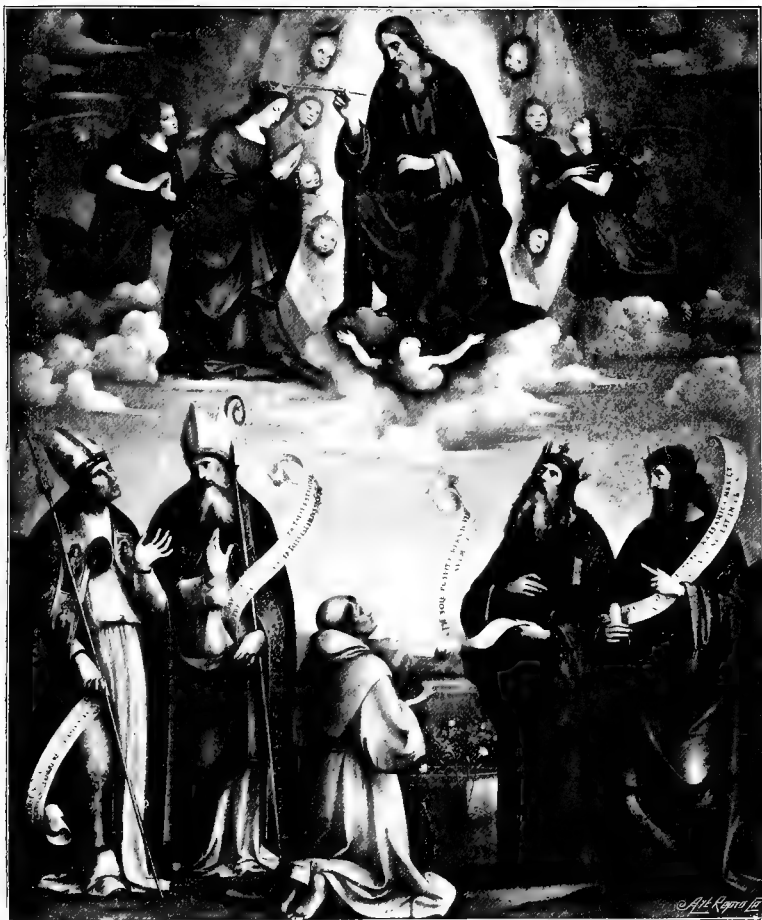
A man of a very different type to his great predecessor, St. Anselm from the first vigorously upheld the rights of the Church. It is said that when he was told by the King that he was to be Archbishop he replied: 'To appoint me will be to yoke the bull with the lamb,' a remark William interpreted to mean that the new prelate would submit to his will. Whether the words were spoken or not, they were fulfilled in a very strange manner. It was St. Anselm who revived the custom of appealing to Rome in disputes with the home government, which, though no doubt justified by the circumstances of the time, had later such disastrous results for England. Exiled by William Rufus, who had made him Archbishop, in a fit of terror at what he believed to be the approach of death, St. Anselm was recalled by Henry I., only to be banished again by that monarch, on account of his uncompromising attitude, whenever the rights of the Church appeared to be threatened. St. Anselm appealed, as he had done before, to the Pope, and in the end a threat of excommunication

induced the English King to agree to a compromise. After two years' absence the Archbishop returned to Canterbury, and for the rest of his life he was allowed to rule his diocese without interference from the secular power. He died in 1109, and was buried beside St. Lanfranc, but his remains were later translated to the chapel bearing his name, where they still rest.

Whatever the diversity of opinion as to the merits of the political actions of St. Anselm, all who are competent to judge agree in recognising him to have been a great thinker and writer, a profound theologian, worthy to rank with the Fathers of the Church of the fourth and fifth centuries; an unselfish worker for the good of others, to whom the poor, the weak, and the oppressed never appealed in vain. He had a great tenderness for little children and for animals. It is related that he one day stopped in the streets of Canterbury to tell a boy to set free a bird; on another occasion he saved a hare which had taken refuge beneath his horse, as he was riding through the forest. Drawing rein he dismounted, the dogs pausing in their rush upon their victim in obedience to his gesture of command, and turning to the astonished huntsmen, he bid them note the significance of the incident. 'Even,' he said, 'as this poor animal escapes from the fangs of your dogs, so does the soul of the sinner who trusts in God, escape the powers of hell.'

It is usual to represent St. Anselm, to whom many churches in England are dedicated, in the ornate robes of an Archbishop, holding in his hand a model of a ship, in memory of his various voyages to Rome, or a Papal bull, with unbroken seals, in allusion to his appeals to the Pope. In some iconographies a vision of the Blessed Virgin and the Divine Child is associated with St. Anselm, or a fire, supposed to represent purgatory, is introduced beside him, because he is credited with having said that he would rather go to hell without sin, than appear before God with a burdened conscience. On the seal of St. Anselm, reproduced in Ducarel's 'Anglo-Norman Antiquities' and elsewhere, the Archbishop holds an open book in one hand and his crosier in the other; and in the beautiful 'Coronation of the Virgin,' by Francia, in S. Frediano at Lucca, the great theologian is grouped with St. Augustine of Hippo* opposite

* See vol. ii., pp. 165-171.



Alinari photo]

[S. Frediano, Lucca

ST. ANSELM AND OTHER SAINTS WITH THE
CORONATION OF THE VIRGIN

By Francia

To face p. 202

Kings David and Solomon. He holds a scroll bearing the words, 'Non puto esse verum amatorem virginis qui celebrate respicit festam suæ conceptionis,' signifying, 'He is no true lover of the Virgin who refuses to recognise the festival of Her conception,' said by some Roman Catholic writers to be a quotation from a sermon by St. Anselm, but by others to have been given to the Archbishop in consequence of the erroneous attribution to him of a manuscript, relating the legend of a certain Abbot who was saved in a storm at sea by the intervention of the Blessed Virgin.

The life-story of St. Wolstan or Wulstan, the last Saint of the Anglo-Saxon Church, reflects in a remarkable degree the history of the time at which he lived. Of aristocratic birth, he was a native of Icentun in Warwickshire, and was from the first dedicated to the service of God by his parents, who withdrew, when he was still a child, one to a monastery, the other to a nunnery. The future Saint was brought up by Britehege, Bishop of Worcester, by whom he was ordained priest, and with whose consent he entered the important monastery in that city, where he soon attained great renown for his skill in training the young. He eventually became Abbot, and in 1062 he was chosen Bishop of Worcester, very much against his own will. St. Wolstan spent the next few years travelling about his diocese, winning all hearts by his gentle courtesy, and, it is said, constantly followed about by children, to whom he always showed especial tenderness. The little choristers in the churches were all devoted to him, and a touching story is told of his having one day laid his hands upon the golden curls of one of them, with the words: 'All these will fall off some day.' The boy looked up in the Bishop's face, crying out in distress, 'Oh, save my curls for me!' and the holy man promised that he would. The boy grew up to man's estate, and though his hair turned white the Bishop's promise was kept.

The death of St. Edward the Confessor, for whom St. Wolstan had a great veneration, was a bitter grief to the Bishop, but in the troubles which ensued he showed unflinching loyalty to the throne, urging the people of his diocese to look upon the change from the Saxon to the Norman rule as a just punishment for their sins. Soon after the accession of William the Conqueror, St. Wolstan was summoned to attend a synod at Westminster, presided over by St. Lanfranc, to answer for

neglect of duty, and after a trial in which he behaved with great dignity and composure, he was ordered to give up his staff and ring, the emblems of his office. The meeting appears to have been held in the chapel containing the tomb of the Confessor, for it is related that, in reply to the demand for his resignation, St. Wolstan declared that he would yield up his office to none but to him who had given it to him. He had, he protested, received his ring and staff from King Edward, acting in accordance with the wishes of the Pope, and, turning to the tomb, he added: 'Lord Edward, they accuse thee of error, and me of presumption in obeying thee. In life, being mortal, thou mayst perchance have erred, but now, being with God, it is impossible for thee to judge wrongly.' Then, thrusting his crosier into the tomb, he cried: 'Take it, my master, and deliver it to whom thou wilt!' In a dead silence the holy man, having first divested himself of his episcopal vestments, returned to his seat amongst his attendants, and, after a pause, St. Lanfranc bade several of the Norman clergy present withdraw the crosier. They tried, one after the other, in vain, and at last the Archbishop, seeing how great had been his error, commanded St. Wolstan to take back the symbol of his office. The Bishop obeyed; the crosier at once yielded to his touch, and, amidst the congratulations of his friends, he was reinstated in his old dignity.

Whatever may have been the foundation for this beautiful and romantic legend, it is certain that after the synod at Westminster, Saints Lanfranc and Wolstan became close friends. Together they worked for the good of the Church, often meeting for consultation, and it was to their united efforts that the trade in slaves, which in the early years of William Rufus had attained to formidable proportions, was suppressed. St. Wolstan died in 1095, having done much to promote peace between the Saxons and Normans, and his memory is still held sacred, not only in what was once his see, but in the whole of England. The special emblem in art of St. Wolstan is a goose, because it is said that, having on one occasion allowed the smell of roast goose to distract him at his devotions, he vowed never again to taste that food. The beloved Bishop, wearing his episcopal robes, is often introduced in ecclesiastical decoration, notably in a modern window in Lichfield Cathedral, and before the Reformation there were many representations in

old English churches of the incident of the crosier. In Ashby Church, Suffolk, scenes from the life of St. Wolstan were discovered beneath a coating of whitewash on one of the walls, and there is a mural painting in Norwich Cathedral in which he is associated with St. Edward the Confessor. In some iconographies St. Wolstan is represented restoring sight to a blind nun, by making the sign of the cross over her eyes, and elsewhere he is seen giving a richly-dressed lady a box on the ears, in allusion to his having, it is said, on one occasion lost his temper with a visitor who was wasting his time and her own.

Of St. Stanislas of Cracow—whose emblem in art is an eagle, because his dead body is said to have been protected by one—little is known, except that he was assassinated when performing Mass by King Boleslas II. of Poland, because he had ventured to reprove that fierce monarch for his crimes. The Bishop is credited in his native land with having performed many wonderful works, including the summoning of a dead man, who duly appeared at his command, to bear witness against the King, who had denied having made a grant of land to the Church. On account of his treatment of St. Stanislas, King Boleslas was excommunicated by the Pope, and his subjects rose against him, compelling him to flee to Hungary, for which reason the Bishop is credited with having been the saviour of his country.

St. Siegfried, to whom the proud title of the Apostle of Sweden has been given, is said to have been of English birth, and to have gone as a missionary to Gothland in the latter part of the tenth century. He won over King Olaf and many of his subjects to the true faith, founded several churches, and died early in the eleventh century, leaving behind him a great reputation for zeal and holiness. Many wonderful works are said to have been performed by him in his life, and his tomb in the cathedral at Wexio was for many years visited by crowds of pilgrims. He is generally represented wearing the robes of a Bishop, and holding three heads, either in his hands or in a bucket. More rarely the heads are placed on a tomb beside him, and appear to be speaking to him. In either case the gruesome emblem has reference to the following incident. Three of St. Siegfried's nephews had gone with him to Sweden, but during a temporary absence of their leader they were killed by the heathen, who cut off their heads, put them in a box, and sunk them in a pond, but buried the bodies in the forest. The

Bishop, aided by an angel, recovered the scattered remains and had them buried in his church at Wexio, where they were much honoured, until they were dispersed by the iconoclasts in the sixteenth century. In old Swedish calendars, February 15, the fête-day of St. Siegfried is marked by a cross and a hatchet, the former the emblem of a missionary, the latter an allusion to the instrument of the martyrdom of the three nephews.

St. Benno, who is invoked against rain in Germany—why is unknown—was Bishop of Meissen in Saxony at a most critical time in the history of the Church, when the struggle was going on between the Emperor Henry IV. and Pope Gregory VII. He espoused the cause of the latter, and when Henry IV. endeavoured to enter the cathedral after his excommunication by the Pope, the Bishop closed the doors against him, flung the keys into the Elbe, and withdrew to Rome. The cathedral remained locked during his absence, and on his return after the temporary reconciliation between the Emperor and the Pope, the Bishop himself was unable to enter until the keys were recovered. It is related that St. Benno ordered a net to be cast into the river, and when it was drawn up it was found to contain a huge fish, in the body of which were the keys of the cathedral. St. Benno died in 1106, the same year as the Emperor he had defied, and was buried in the cathedral he had so eagerly defended, but his relics were translated to Munich in the seventeenth century. His special emblem in art is a fish with two keys in its mouth or hanging from its neck, either held in his hand or on an open book. The finding of the keys is the subject of an altar-piece by Carlo Saraceni in S. Maria dell' Anima, Rome, and before the Reformation there were many representations in German churches of the intrepid Bishop.

St. Gerhard, the friend and counsellor of St. Stephen of Hungary, was by him made Bishop of Czanad, and did much to aid in the conversion of the Magyars. On the accession of King Andrew, who was a bitter enemy of the Christians, he and three other clergy were assassinated by order of that monarch. They were stoned to death, and when St. Gerhard fell to the ground in a dying condition, one of the murderers pierced his body with a lance. The body of the Bishop was reverently interred at Czanad by some of his converts, but it was later translated to Murano. St. Gerhard is still greatly

honoured in Hungary, and also in northern Italy, where he is often represented in his episcopal vestments, holding a lance in his hand, or stones in a fold of his robes, in memory of the manner of his death. Sometimes the Bishop, with a censer in his hand, kneels at the foot of an altar bearing an image of the Blessed Virgin, because he left a silver censer and a sum of money, to be given in perpetuity to two old men, to keep incense burning before an image of the Mother of the Lord in a church in Hungary.

St. Hugo of Grenoble, who has long been greatly honoured in France as joint founder with St. Bruno of the famous Grande Chartreuse Monastery, belonged to a noble French family, and was born in 1053. He early resolved to dedicate his life to God, and having been ordained priest, his eloquent preaching and zealous devotion won him rapid preferment. He was Bishop of Grenoble when, as related above, St. Bruno and his six companions came to that city to ask his advice. St. Hugo had been warned in a dream of the approach of the monks, and welcomed them gladly, giving them the land they needed for their monastery and aiding them in every possible way. Indeed, he visited them so constantly in their mountain retreat, and lingered with them so long, that St. Bruno had great difficulty in persuading him to return to his own work. St. Hugo died at Grenoble in 1132, and was buried in his own cathedral.

The special emblem in art of St. Hugo, who sometimes wears the episcopal robes and sometimes those of a Carthusian monk, is a swan, the emblem of silence, in memory of his love of retirement. His dream of the seven stars has been a favourite subject with French artists, including Jacques Callot, and he is also sometimes represented listening to penitents, because he is said to have revived the custom of confessing, which had fallen into disuse in his diocese; looking at a plan of some buildings, in memory of his aid in founding the Grande Chartreuse; or he is kneeling in prayer with tears pouring down his face, because he mourned perpetually over the sins of his people. In an old German engraving St. Hugo is represented being rescued in a storm by an angel; in a French print he is seen restoring to life a man who has been executed; and in some old iconographies, he holds three flowers or a lantern, the former possibly in allusion to his love of the

country, the latter to his eager spreading of the light of the faith. In France the famous Bishop of Grenoble is sometimes associated with St. Hugh of Lincoln and St. Bruno, because he is said to have appeared with them in the fourteenth century in answer to an appeal from a blind Carthusian nun.

St. Fulbert—who is looked upon as the true founder of the beautiful Cathedral of Chartres, and whose emblem in art is a model of that building—is much honoured by Roman Catholics on account of his having introduced into his diocese the celebration of the Fête of the Nativity of the Blessed Virgin, who is said to have cured him of quinsy with milk from her breast. The date of the birth of St. Fulbert is unknown, but he became Bishop of Chartres in 1007. After the disastrous fire of 1020, in which the cathedral, with the exception of the transept walls, was completely destroyed, he worked without intermission at rebuilding it until his death in 1028, aided by King Canute of England, Robert the Pious of France, and many of the great French nobles. St. Fulbert was buried in the Church of St. Pierre at Chartres, but neither there nor in his own cathedral is there any representation of him. His portrait is, however, preserved in a twelfth-century manuscript in the sacristy of the latter, together with a drawing of the building as it was at his death.

Of St. Bernward of Hildesheim very little is known, except that before he became Bishop he was chaplain to the Emperor Otto III. He won a great reputation for holiness, spending many hours of the night in prayer, and employing much of his time in the day in making chalices and crosses for use in his diocese. St. Bernward is generally represented wearing episcopal robes and holding a church in one hand, as on his crozier preserved in the Cathedral of Hildesheim; or, as in certain old iconographies, at work upon a chalice, or completing a jewelled cross with the aid of an angel.

St. Arnould was of noble birth, and began his career as an officer in the French army. Later he became a monk, and, very much against his own will, was made Bishop of Soissons by St. Gregory VII. After ruling his diocese with great rigour for a few years he obtained leave to retire from it to found a monastery near Bruges, in which he died in 1087. St. Arnould is supposed to be the special protector of expectant mothers, and he is the chosen patron of the brewers of France

and Flanders, possibly in memory of his having, it is said, multiplied the supply of bread and beer at the consecration of a church. For the same reason he is sometimes represented holding a bunch of hops or a rake in one hand, or with a kind of vat beside him. He wears the robes of a Bishop over the armour of an officer, and now and then a wolf is associated with him, in allusion to a tradition to the effect that when he tried to evade being consecrated Bishop, he took a wolf for his guide in the forest, but the animal led him back by devious ways to the gates of Soissons. A raven is also occasionally introduced beside St. Arnould, because he is said to have been saved from death by a bird he had tamed, which flew away with a poisoned fish sent to him by an enemy, and he is also sometimes represented digging his own grave on the eve of his death.

St. Geoffroy, of whom there is a statue in St. Firmin's Porch at Amiens, was Bishop of that city from 1104 to 1115, but was compelled to withdraw from his see at the latter date, on account of the violent resistance of his people to the reforms he endeavoured to introduce. He is generally represented with a dead dog at his feet, in memory of his life having been saved through his giving to a pet hound a piece of poisoned bread intended for himself; but occasionally, as in an engraving by Jacques Callot, he is seen nursing the sick or praying at an altar, whilst above his head appears a vision of the conflict between good and evil spirits. St. Geoffroy died in 1118 in the Abbey of St. Crispin at Soissons, and was buried in its church.

CHAPTER XVI

ST. THOMAS OF CANTERBURY, ST. HUGH OF LINCOLN, AND OTHER TWELFTH-CENTURY CHURCHMEN

In the deeply interesting history of the long struggle for supremacy between Church and State which was waged in England with varying success throughout the whole of the twelfth century, no figure stands out with greater distinctness than does that of St. Thomas of Canterbury, whose complex

character and chequered career, have given rise to a bewildering diversity of criticism.

The son of a wealthy Norman merchant, the future Archbishop was born in London in 1118, but, unfortunately for the lovers of romance, it is necessary finally to abandon the charming tradition that his mother was a beautiful Syrian girl, who had rescued his father from slavery in the Holy Land, following him to England after his escape, and knowing no words of his language but his name 'Gilbert' and 'London.' That she found her lover, was baptized by him before their wedding, which took place in St. Paul's Cathedral, and that their son, who was named Thomas after the Apostle, was born whilst Gilbert was away at the Crusades, is all circumstantially told in various 'Lives of the Saints' accepted by Roman Catholics, and the quest of the dark-haired maiden for her Gilbert's home, has been the subject of more than one work of art, including a fine painting by Edward Armitage and one by G. J. Pinwell; but in histories based on carefully-sifted evidence the whole legend is wisely omitted.

Educated by the monks of Merton Abbey, the young Thomas won all their hearts by his frank and noble bearing and his eager love of study. It has been asserted that whilst he was still with them he vowed to serve God before all others, in gratitude for what he looked upon as a miraculous escape from drowning. A favourite hawk had dashed into a mill-race after its quarry, and the boy, fearing it would be dragged down, plunged in to the rescue, and both were being swept to destruction, when the mill suddenly stopped and Thomas was able to swim to the shore.

Whether this incident be true or not, it is certain that the future Saint was no mere bookworm, but excelled in all manly exercises, spending much of his time at Pevensey Castle with the young nobles of the Court, an incidental proof of his own gentle birth. Owing to the failure of his father in business, however, his career received rather a severe check at a critical time, and for three years he had to work as secretary at a lawyer's office in London. He fortunately attracted the notice of Theobald, his predecessor in the See of Canterbury, who adopted him as a son, aiding him to complete his education, and taking him to Rome, when he himself went there with the Pope to further the cause of Henry of Anjou. In 1154 Theobald

made his favourite Archdeacon of Canterbury, and a year later obtained for him the important appointment of Chancellor to Henry II., who quickly conceived a deep affection for his new minister, consulting him at every turn and entrusting him with many missions to foreign Courts. As Chancellor, St. Thomas took a vigorous personal share not only in every political measure of the day, but also in the various foreign campaigns in which his royal master was engaged, winning throughout Europe a great reputation for his magnificence and liberality, his chivalric courage and courtly manners. The death in 1161 of his old friend Theobald was a great grief to the Chancellor, and the idea that he might himself be chosen to succeed him does not appear to have occurred to him. He felt himself to be in his right place as Chancellor, able to do good service to his King and country, and when Henry broke the news to him that he was to be the new Archbishop, he remonstrated eagerly against the appointment, declaring that if he accepted it it would lead to a rupture between him and the King. St. Thomas is even said to have pointed to his gorgeous robes of office with the laughing words, 'You are choosing a fine costume for the leader of your Canterbury monks,' and when Henry declared that his mind was made up on the subject, the Chancellor gravely replied: 'I foresee, then, that I shall soon lose your favour, and the affection you feel for me now will be changed into hatred.'

It is supposed that in making Becket Archbishop—an office which, by the way, included that of Abbot of the cathedral monastery—Henry hoped to have secured a prelate who would further his own schemes with regard to the supremacy of the State. If so, he was quickly undeceived, for no transformation could have been more complete than that which now took place in the attitude of the man, who had hitherto made the carrying out of the King's policy the supreme aim of his life. Recognising at once that the positions of Chancellor and Archbishop were incompatible, St. Thomas lost no time in resigning the former, and throwing himself heart and soul into the duties, as he understood them, of his new office. The history of the next eight years is that of one long struggle for mastery between the King and the prelate, St. Thomas standing forth as the champion of the Church, with all its privileges, Henry as the defender of the rights of the State against all

encroachments from Pope or clergy. The contest may be said to have culminated at the famous Council of Clarendon, at which the King appears for the first time to have fully realized how utterly antagonistic with his own views were those of his old friend.

Only under very great pressure was Becket induced to consent to sign the famous ordinances known as the Constitutions of Clarendon, which, if they had been carried out, would have anticipated the final breaking of the power of the Pope in England by several centuries, and have greatly modified the future history alike of Church and State. The deed was scarcely done before the Archbishop repented of having yielded, and resolved to obtain from Rome absolution from his oath. In so doing he brought about his own downfall, for what looked like his double-dealing, lost him the support of many of his most influential friends. Disappointed, and disgusted at the results of his hasty action in raising Becket to the primacy, the King now resolved to break with him finally, and summoned him to answer a number of unjust charges at a Council at Northampton, at which the Archbishop pleaded his own cause with remarkable eloquence. Seeing, however, that his condemnation had already been decided upon, St. Thomas slipped away in disguise before the conclusion of the Council, escaping to France, where he was hospitably welcomed by King Louis VII., and from the safe refuge of the French capital he vigorously carried on by correspondence his controversy with King Henry. Later the exiled prelate withdrew to the Cistercian Abbey of Pontigny, where he soon gathered a little court about him, winning many fresh adherents to his cause, which in the sight of many Churchmen appeared to be that of God Himself.

Meanwhile the English monarch began to realize in the alienation of some of his most powerful subjects, that he had gone too far in his persecution of Becket, and in 1170 a meeting was arranged between him and the Archbishop at Freteval, on the frontier of Touraine, at which they were apparently reconciled. St. Thomas returned to England, and on his landing at Sandwich was welcomed with immense enthusiasm. He was no sooner back at Canterbury, however, before he again aroused the anger of the King by his high-handed proceedings. He excommunicated the Archbishop of York, who during his

absence had espoused the cause of his enemies, and when the report of this bold measure reached King Henry, that monarch fell into a violent passion, and gave vent to the famous words that led four of the knights who were standing by to believe that they would be doing him good service if they put the Archbishop to death. They started at once on their terrible errand, and although St. Thomas had been warned of their approach, and might easily have made his escape, they found him at his post in his cathedral at Canterbury, and slew him in the north transept before the altar of St. Benedict. All but one faithful priest, who endeavoured to save the victim at the risk of his own life, deserted him at the last; but the Archbishop met his fate without flinching; declaring himself ready to die for his Lord, and to purchase peace for the Church with his blood. He fell covered with wounds, and, with a barbarity horribly significant of the time at which the sacrilegious deed was perpetrated, one of his murderers scattered his brains upon the pavement with the point of his sword, exclaiming, 'This traitor will never rise again!'

The body of the martyr, for such St. Thomas was from the first considered, was hastily buried by his terrified clergy in the crypt of the cathedral, a choir of angels, it is said, joining audibly in the service. Fifty years later the remains were translated with great pomp to a richly-decorated shrine in a chapel on the site of that dedicated to the Holy Trinity, destroyed by fire in 1174, in which the Archbishop had solemnized his first Mass after his election to the primacy. The ceremony was presided over by Archbishop Stephen Langton, assisted by the Papal nuncio and the Archbishop of Rheims, and there were present besides the young King Henry III., such great crowds of political and ecclesiastical notabilities that the vast cathedral was full to overflowing; a noteworthy proof that the murdered prelate had not lain down his life in vain.

Until its destruction in 1538, by order of Henry VIII., the shrine of St. Thomas was the goal of thousands of pilgrims, who, in the quaint words of Chaucer,

' to Canterbury did wende,
The holy blissful martyr for to seke,
That them hath holpen when that they were seke.'

Truly marvellous were the miracles supposed to have been wrought on behalf of the suffering and to impress the imagina-

tion of the mighty ones of the earth who came to pay their devoirs to the Saint, not only 'from every shores ende of Englelonde,' but from the continent of Europe. Amongst the costly treasures of the shrine when it was confiscated by Henry VIII. was a carbuncle known as the 'Regale of France,' which is said to have been somewhat reluctantly given by King Louis VII. of France in 1179, the stone having, as he knelt in adoration at the tomb, leapt of its own free will from the ring on his finger and embedded itself in the wall. The crown of Scotland was laid upon the tomb of St. Thomas in 1299 by Edward Longshanks, and before Henry VIII. conceived his fanatical hatred of the martyred Archbishop, that King was a constant worshipper at his shrine, bringing to it, on Whitsunday, 1520, his guest, the Emperor Charles V.

After the strange trial at Westminster in which St. Thomas was the defendant, represented by an advocate nominated by Henry VIII., and Henry II. was the plaintiff, with the Attorney-General to plead for him, the shrine was completely destroyed. The exact spot on which it stood can, however, still be seen, with the stones surrounding it worn by the knees of countless pilgrims, and, fortunately, three of the windows in the chapel escaped in the ruthless destruction of all that could recall the memory of the 'contumacious rebel,' as it became the fashion after the Reformation to call the once revered Archbishop. In one of these windows is depicted a whole series of wonders wrought on behalf of the family of a man named Jordan, and in the other two, various typical incidents of the legend of St. Thomas are given. These include one of very great interest, it being the only extant representation of the famous shrine, from which the martyr appears to be issuing in full archiepiscopal robes, as if he were about to celebrate Mass.

In memory of the manner of his death, a sword has become the distinctive emblem in art of St. Thomas of Canterbury, and sometimes, as in an engraving by Lucas Vostermann, the blade is embedded in the skull. A crimson chasuble, said to have been given to the martyr on the eve of his death by the Blessed Virgin herself, is also mentioned as specially characteristic of him, although, of course, such a vestment was an essential part of his robes of office.

On a seal still preserved at Canterbury, the Archbishop appears as a man in the prime of life, holding his crosier in the

left hand, and raising the right in benediction; and in a manuscript preserved in Trinity College, Cambridge, is a quaint representation of him giving directions to his secretary, Herbert of Bosham. In the College of Corpus Christi in the same city is a drawing of the martyrdom, by Matthew Paris, and in a French manuscript reproduced by the Société des Anciens Textes Français, said to have been penned in England between 1230 and 1260, occurs a series of very realistic scenes from the life of the Saint, including the excommunication of his enemies; his dispute with Kings Henry and Louis; his embarkation for England, and the coronation of the young son of Henry II. Representations of the martyrdom of St. Thomas were at one time numerous in English churches, notably on a panel of the Monument of Henry IV. in Canterbury Cathedral, on a wall in St. Edmund's Church, Burlingham, and on one in Eaton Church, Norfolk. Occasionally, too, in old stained-glass windows and mural paintings the subject known as the 'Penance of Henry II.' can also be made out, in which the remorseful monarch is represented wearing nothing but his crown, kneeling at the tomb of his victim, ready to be scourged by two Benedictine monks, whilst three others are looking on.

The figure of the great Archbishop constantly appears in ecclesiastical sculpture, as on one of the Norman piers in St. Albans Cathedral, and on the pulpit of St. Faith's Church, Horsham. St. Thomas is also introduced in the twelfth-century mosaics of the Cathedral of Monreale; his martyrdom is amongst the subjects embroidered on the celebrated cope given by Pope Innocent III. to the Church of Aquam; in the 'Assumption of the Virgin' by Pietro Pannachi, he appears amongst the worshippers below, and in S. Silvestro, Venice, is an altar-piece ascribed to Girolamo Santa Croce, in which the English Archbishop is represented enthroned between St. John the Baptist and St. Thomas the Apostle. In St. Nicholas Hospital at Harbledown, near Canterbury, is preserved a curious relic of the martyred Archbishop, consisting of a large crystal, at one time set in his shoe-buckle, and enclosed within a silver ring worked into a quaint wooden bowl. In his 'Peregrinatio Religionis Ergo' Erasmus relates that this crystal was offered to him to be kissed by the old bedesman then in charge of the hospital.

By a strange irony of fate, Archbishop William of York, who was excommunicated by his contemporary of Canterbury,

was canonized by the same Pope, Alexander III., as was St. Thomas. Except for his conflict with his rival, however, St. William made little mark upon his time, and representations of him are extremely rare. He appears, however, as the officiating prelate in the coronation of the young King Henry referred to above, and is introduced in one of the windows of a church at North Tuddenham, Norfolk, as well as in one of the mural paintings in St. Albans Cathedral, holding his archiepiscopal cross.

A man of a very different type to either of the Archbishops just noticed was the high-minded, unselfish and ascetic St. Hugh of Lincoln, to whom was due the rebuilding of the beautiful cathedral in the city, with which his memory is inseparably connected. The son of noble French parents, the future Bishop was born at Avalon in Burgundy, about 1135, and on his mother's death, when he was still a child, he was taken by his father to a monastery at Villarbenoit, where he remained until he was twenty years old, when he joined St. Bruno at the Grande Chartreuse. The fame of the sanctity and eloquence of the young monk reached England, and he was invited to come to that country by Henry II., who entrusted him with the care of a Carthusian monastery at Witham in Somersetshire, and ten years later made him Bishop of Lincoln, in spite of his own earnest desire to escape that dignity.

As had been the case with St. Thomas of Canterbury in his promotion to the primacy, the immediate result of the consecration of the new Bishop was the straining of the relations between him and the King, but the tact and humour of St. Hugh tided him over many a difficult interview, and his friendship with Henry remained unbroken to the end. Richard Cœur de Lion was, if possible, more devoted to St. Hugh than his father had been, and many stories are told illustrative of their frank camaraderie. On one occasion Richard had left England for Normandy without complying with a just demand made on him by the Bishop, and the latter followed him across the Channel to get the matter settled. He found the King at Mass, and, going straight up to him, greeted him respectfully, but Richard took no notice of him. 'Kiss me, my lord!' said St. Hugh, and, when there was no reply, he shook the monarch by the shoulders, much to the dismay of the Bishop's chaplain, the chronicler Adam, to whom the account of the interview is due. 'Thou hast not

deserved my kiss,' said the King at last, no whit annoyed at the boldness of the prelate. 'I have deserved it,' replied the Bishop, and the kiss was given. In the end St. Hugh won his cause, and later, when he dared to reprove his Sovereign for his treatment of the Queen, he was again successful, Richard remarking to one of his courtiers: 'If all Bishops were like my Lord of Lincoln, not one of us rulers could lift his head against them.'

The untimely fate of the lion-hearted monarch was a bitter grief to St. Hugh, and many were the severe reproofs administered by him to the feeble, vacillating King John, to whom he is reported to have said, when that monarch showed him a charm he was wearing, 'Do you trust in a senseless stone? rather trust in the living rock, our Lord Jesus Christ.'

The primacy of St. Hugh is looked upon as marking an epoch, not only in the history of the Church in England, but also in that of Gothic architecture. In the work in the cathedral executed by the architect, Geoffroy de Noyers, under the great prelate's superintendence, the most distinctive feature of the style, the pointed arch, was first allowed full prominence, and combined with appropriate decorative detail. The Bishop's interest in the building was intense; he was constantly on the spot encouraging the masons, sometimes, it is said, aiding them with his own hands. He lived to see the choir and the eastern transepts completed, and on his death-bed his last care was for his beloved cathedral. St. Hugh died in London on November 17, 1200, on his way back from a visit to his old home, the Grande Chartreuse, for which he ever retained a great affection, and, in accordance with his own request, he was buried in the Church of St. John the Baptist at Lincoln, the Kings of England and of Scotland attending the funeral.

The memory of St. Hugh of Lincoln, to whom many churches are dedicated in England, is still greatly revered, not only in the country of his adoption, but in his native land. The very Jews are said to have mourned his loss, for even to that despised and hated race did the liberal-minded prelate extend his loving charity. His special emblems in art are a chalice held in his left hand, from which a figure of the infant Saviour is issuing, in memory of a vision said to have been vouchsafed to him one day when he was performing Mass; and a swan; according to some, in token merely of his great love of solitude, whilst others see in it

an allusion to a tame bird that was the holy man's constant companion at Lincoln, and is said to have considered itself its master's special protector, guarding him whilst he slept, and keeping off intruders.

Unfortunately, only a few actual memorials of the great Bishop of Lincoln have escaped destruction. The beautiful shrine, long one of the treasures of the cathedral, to which his remains were translated after his canonization, was melted down by order of Henry VIII., and many effigies of the Saint shared its fate. On the throne in Peterborough Cathedral, however, is a good carving of St. Hugh and his swan; in the famous thirteenth-century window known as 'the Dean's Eye,' in the western transept of Lincoln Cathedral, the translation of the body of St. Hugh is represented, and in the southern transept are relics of stained glass supposed to give incidents from his life and that of St. Thomas of Canterbury; but they are extremely difficult to decipher. Before their ruthless destruction after the Reformation, there used, however, to be a good many representations of scenes from the legend of St. Hugh, including his protection by an angel in a storm, in memory of his having, it is supposed, saved King Henry II. from death by lightning through his invocation of divine aid; the interview between King Richard and the Bishop, when the kiss of peace was refused; and the interment by St. Hugh of a man belonging to his diocese, in spite of an urgent summons to Court.

Other famous clergy of the twelfth century who are represented with more or less frequency in art were Archbishop William of Bourges, and Bishops Ubaldus of Gubbio, Ives of Chartres, Albert of Liège, and Julian of Cuença.

St. William, who was the chosen patron of the old University of Paris, began his career as a Cistercian monk, and was already an old man when he was made Archbishop in 1200. He is chiefly celebrated for his devotion to the Blessed Sacrament, for which reason a monstrance is his special emblem, and he is said to have spent much of his time weeping before the altar. He died in 1209, and was buried in his own cathedral, but his relics were destroyed by the Huguenots in the sixteenth century.

St. Ubaldus was made Bishop of Perugia in 1126, and of Gubbio in 1129. He won great renown by saving the latter city when it was about to be sacked by the Emperor Frederick Barbarossa, going forth to meet the invader bearing a banner embroidered with a cross, which has therefore become his dis-

tinctive emblem in art. The holy prelate is also famed for many miracles of healing, and for having saved the life of a man who had pushed him into a ditch, and who would have been torn to pieces by the populace but for the intervention of the Bishop, who rescued him at the risk of his own life, taking him home to his palace. St. Ubaldu was buried in the Cathedral of Gubbio, which owns a fine representation of him in a 'Madonna with Saints' by Sinibaldi Ibi.

St. Ives or Yvo began life as a monk of the Order of Canons Regular of St. Augustine, and is chiefly noted for having endeavoured, during his tenancy of the see of Chartres, to make his clergy conform to the monastic rule, for which reason he is generally represented preaching from a pulpit, and holding in his hand a book supposed to be his own famous work, known as the 'Decree.' He died in 1116, after ruling his diocese with great ability for twenty-three years.

St. Albert of Liège, whose art emblems are a sword in his hand or plunged into his breast, or three swords lying on the ground at his feet, in memory of the manner of his death, was assassinated at Rheims in 1192, at the instigation, it is supposed, of the Emperor of Germany, on account of his devotion to the interests of the Holy See. In any case, St. Albert is honoured as a martyr in the Roman Catholic Church, and the martyrs' palm has been given to him by Hans Burgkmair and other German artists.

Of St. Julian, who was Bishop of Cuença at the latter end of the twelfth century, and who is still greatly honoured in Spain, the touching story is told, that in a famine which devastated his diocese, he gave all his revenues to the poor, supporting himself by making baskets, for which reason a basket has become his chief emblem in art. He is also sometimes represented with a lamp in his hand, because he is said to have received one from the hands of the Blessed Virgin, as a reward for his unselfish devotion to his people. It is related that when all the supplies of food in Cuença were exhausted a convoy of provisions was brought into the town by oxen, unguided by any human hand, which disappeared mysteriously as soon as their task was done. On another occasion, when the holy Bishop was giving a supper to a number of poor people, Christ Himself is said to have appeared amongst them and multiplied the food, and when at last the holy Bishop was called to his rest, angels gathered about his bed and carried his soul to heaven.

CHAPTER XVII

ST. NORBERT OF MAGDEBURG AND ST. BERNARD OF CLAIRVAULX

A VERY noteworthy figure of the twelfth century, so prolific in great clergy and monks, was St. Norbert, Archbishop of Magdeburg, and founder of the Order of Premonstratensians, which was, however, practically merely a branch of the already established Augustinian Canons Regular. Born at Santen in the Duchy of Cleves in 1080, St. Norbert was the son of a German count, and a distant connection of the Emperor Henry IV., at whose Court he was brought up. His father early resolved that Norbert should become a priest, not from any unworldly motive, but because he knew he could secure for his son high preferment in the Church. It is said that the young courtier led a very dissipated life until he was converted by a miracle very similar to that which opened the eyes of St. Paul to the error of his ways. He was riding, attended by one servant only, to an assignation in a village of Westphalia, when a violent storm suddenly came on, and a ball of fire fell just in front of his horse, making the animal rear in terror. Norbert was thrown to the ground, and lay unconscious for a long time, all his servant's efforts to restore him being in vain. When at last he came to his senses, his first words were, 'Lord, what wouldst Thou have me do?' and a voice replied, 'Turn away from evil, and do good; seek peace, and pursue it.'

Henceforth Norbert was a changed man; he sold all his great possessions, gave the money to the poor, and spent two years in preparing for ordination. After his consecration as priest, he went forth to preach the Gospel as a missionary, wandering through Hainault, Brabant, and eastern France with a little band of chosen companions, and carrying with him only what was absolutely necessary for the performance of his sacred duties. After winning many thousands to a holy life, it was, it is said, revealed to St. Norbert by the Blessed Virgin herself, that it was the will of her Son that he should found a monastery in a lonely spot in the valley of Coucy. Thither he and his followers at once repaired, and, having obtained a grant of land from the Bishop of Leon, St. Norbert, making a deserted chapel the nucleus of the new settlement, lost no time in organizing his

Order of Canons, which he called that of Prémontré, in memory of the premonition he had received. It has been further claimed that the quaint costume adopted by the Premonstratensians: a coarse black tunic and a long white woollen cloak with a square white cap, was also chosen for them by the Mother of the Lord, and it became the fashion amongst those who were hostile to the monks to call them the 'white dogs.'

St. Norbert lived to found many branches of his Order, which spread with great rapidity in France and Belgium. In 1127, very much against his own will, he was elected Archbishop of Magdeburg; but he still retained the position of General of the Premonstratensian Canons, ruling his monks and his clergy with equal strictness. So high, indeed, was his ideal of the religious life, and so terrible were the austerities he enforced, that many attempts were made to assassinate him by those whose weakness or wickedness he reproved. They were, however, all frustrated by the holy man's extraordinary prescience of the plots against him. On one occasion, for instance, a pretended penitent had resolved to stab the Archbishop in the confessional, but St. Norbert's first words to him were, 'Give me your dagger'; and at another time an arrow was shot at him in church, but it glanced aside and wounded a bystander who had also cherished evil designs against the Saint.

St. Norbert died in 1134, and was buried at Magdeburg; but his remains were translated in the seventeenth century to Prague, where they are still greatly honoured.

The chief art emblems of the Archbishop, who is a very favourite Saint in Belgium and Germany, are a monstrance or a chalice, in memory of his great reverence for the Blessed Sacrament; a branch of olive, typifying his earnest efforts to maintain the peace of the Church, in spite of all the controversies and schisms of his time; a devil or dragon at his feet, in allusion to his victory over evil, sometimes replaced by a figure of a noted heretic named Tankelin, who was a continual thorn in the flesh to the Saint. Other occasional attributes given to St. Norbert are a town in flames behind him, possibly a metaphor of his purification of his diocese, for it is explained by no incident of his life; a lily, on account of his purity; and a wolf, because he is said to have compelled one which had stolen a lamb to restore it, and act as guardian of the flock. Now and then St. Norbert holds a chalice into which a spider is about

to fall, for, like St. Conrad of Constance, he is said to have swallowed a spider lest it should desecrate the consecrated wine, a brave action at a time when that insect was supposed to be poisonous. In certain old engravings an angel holds up the monstrance, at which St. Norbert gazes with eager devotion; and in a painting in a convent at St. Leonards-on-Sea St. Thomas Aquinas, also an eager devotee of the Blessed Sacrament, aids St. Norbert to sustain the pyx. In Antwerp Cathedral is a painting by Didron of St. Norbert preaching against Tankelin, who is in the congregation, and the same subject has been treated by Bernard van Orley in a picture now in the Munich Gallery, where there is also a fine composition by Poussin, representing the founder of the Premonstratensians receiving the habit of his Order from the Blessed Virgin.

Far more celebrated than St. Norbert was his contemporary, St. Bernard of Clairvaux, the author of many important theological works, and of a great Latin poem from which have been extracted several beautiful hymns still in use in the Church, including 'Jerusalem the golden.' St. Bernard is accounted one of the greatest Saints of mediæval times, and his burning eloquence won for him the name of the Oracle of Christendom in his lifetime, and of one of the Fathers of the Church after his death. The son of a French nobleman, the future Saint, who was one of a large family, was born in the Castle of Fontaine, near Dijon, and was, it is said, dedicated to God before he was born, his mother having dreamt that she would give birth to a white dog with russet spots, which would bark furiously as soon as it saw the light; a vision interpreted to mean that the expected little one would be a great preacher, and which is referred to in the following terms in a hymn of the Cistercian Breviary:

'Rufum dorso per catulum
Præfigurasti puerum
Fore doctorem sedulum.*'

Whatever truth there may be in this quaint story, St. Bernard appears to have been from the first remarkable for the beauty of his character, and to have won the affection of all with whom he was brought in contact. At school he was worshipped by

* By a dog with russet back
Was foreshadowed the birth
Of thy son, the zealous doctor.

his companions, and at the University of Paris, to which he was sent to complete his education, he exercised a remarkable influence over his fellow-students. On his return home at the age of nineteen, he fell in love with a beautiful young girl who returned his affection, but he had already resolved to crush down all earthly feelings, and is said to have spent several nights standing in a frozen pond with a view to cooling his ardour. This severe discipline nearly cost him his life, but it was thoroughly effectual, and he was never again tempted in a similar manner. At the age of twenty the young ascetic resolved to withdraw to the Monastery of Citeaux, and, much to the grief of his father, he persuaded three of his brothers to go with him. A pathetic story is told of the parting between the four young men and their little brother Nivard, who was playing in the courtyard of their beautiful home as they were riding forth. St. Bernard turned back to embrace him once more, and said to him as he pointed to the castle, 'All this will one day be yours'; to which the child naïvely replied, 'So you take heaven, and leave me earth; I don't call that a fair division.' Later Nivard, too, joined the Cistercians, and in the end the old father, deserted by all his sons, followed his example.

On their way to Citeaux, St. Bernard and his brothers were joined by a number of other enthusiasts, all of whom were eagerly welcomed by the Abbot St. Stephen, who, however, quickly recognised the exceptional qualities of their leader, and from the first chose him as a counsellor, in what were then the difficult circumstances of the little community. St. Bernard had entered the monastery with a view to renouncing the world, and crushing down all the ambition which his great gifts made it impossible for him not to feel, yet which he felt it his duty to relinquish. St. Stephen took an entirely different view of the matter, and, though he encouraged the novice in his secret mortifications of the flesh, he was fortunately successful in convincing him that the gift of eloquence was a sacred charge, to be turned to the glory of God and the spread of religion. The immediate result of this wise advice was that St. Bernard gave full scope to his natural bent, and having been ordained priest, his earnest preaching became the means of winning so many to follow his example, that ere long the monastery, almost empty, on his arrival, could no longer hold those who flocked to it, eager to be received into the Order.

St. Stephen now resolved to send forth St. Bernard and twelve carefully selected monks to found a new community; and they started with eager enthusiasm, trusting to divine guidance in their selection of a suitable site. Their leader going before bearing the uplifted cross, the chosen twelve walked bravely forth from what had long been their home; and, after many days' journey, halted in a dreary wilderness of Champagne, then known by the forbidding name of the Valley of Wormwood, soon to be changed into that of Clara Vallis, or the Vale of Light, now corrupted into Clairvaux. This, St. Bernard assured his followers, was the spot chosen for them by God, and with unquestioning faith the little band set to work at once to clear a space, cut down trees, and build with their own hands the nucleus of what was eventually to become one of the greatest religious houses of Europe.

In a very few years the fame of St. Bernard of Clairvaux as a preacher had spread throughout the Christian world, and so resistless was the spell of his eloquence, that wives are said to have hid their husbands, and mothers their sons, lest they should be enticed into the cloister by the all-prevailing monk. Crowds flocked daily to Clairvaux to consult the Abbot; feudal lords asked him to settle their disputes; vexed questions of theology were submitted to him; the newly-founded Knights Templar appealed to him to draw up their statutes. It was due to his influence that Pope Innocent II. was finally triumphant over his rival, the Antipope Anacletus, and the successor of the former, Pope Eugenius III., turned to the famous Abbot for advice in every difficulty. It was St. Bernard who aroused the enthusiasm of France and Germany for the fatal Crusade that had such tragic results for Europe; and so great was the enthralling force of his personality, that he was able to convince the shattered remnant of the great army, which had gone forth with such eager hope, that failure was the result, not of the mistaken advice he had given, but of the unworthiness of the soldiers of the Cross. It was also, alas! St. Bernard who, by his bitter animosity, finally broke the spirit and crushed the hopes of the hapless poet and theologian Abelard, whose tragic love-story is one of the most pathetic romances of Mediæval times. Yet, with all his faults, which were the outcome rather of the period at which he lived than of his own character, the Abbot of Clairvaux was truly, as even



[Opposite page]

THE VISION OF ST. BERNARD
By *Filippo Lippi*

National Gallery, London

Luther admitted, 'a God-fearing and holy monk,' luminously sincere, absolutely unselfish, a typical theologian, a true leader of thought. Under his stern discipline the Order founded by St. Robert of Molesme became so modified and transformed that it was looked upon as practically a new institution, and it was often spoken of as the Bernardine instead of the Cistercian. Before his death in 1153, at the comparatively early age of sixty-five, St. Bernard had founded no less than seventy new monasteries, and it was his only sister, St. Humbeline, who, fired by his example, instituted the French sisterhood of the Bernardine nuns.

St. Bernard breathed his last in his monastery at Clairvaux, and was buried in its chapel, but little now remains to recall the memory of the great ascetic, in the valley he loved so well. The simple cells occupied by his monks were replaced in the thirteenth century by a luxurious house, and out of the humble oratory in which the ascetic founder had so often worshipped, grew a stately church, which was, however, destroyed after the Reformation. The abbey buildings were later converted into a prison, so that the beautiful name of the Vale of Light has long ceased to be appropriate.

The special emblems in art of St. Bernard—who is often associated with his fellow-Cistercians, Saints Robert, Alberic and Stephen, or with St. Norbert—are a white dog with russet spots, in allusion to the tradition referred to above in connection with his birth; a bee-hive, the symbol of his eloquence; and a cross, on which is hung the crown of thorns. The various instruments of the Passion, including the spear, the sponge upon its reed, the scourge, the nails, and the ladder, are sometimes all held together in the arms of St. Bernard, in memory of his great devotion to our Lord, and of the words of one of his own sermons, to the effect that he ever 'bore upon his breast the sufferings of the Master, that he might perpetually inhale fresh courage from their aroma as from a bouquet of flowers.' Sometimes this quaint and significant symbol is replaced by a paten bearing the Host, which St. Bernard appears about to offer to a kneeling noble, in memory, it is said, of his having on one occasion compelled a certain duke to yield to his wishes, by bringing to him the body of the Lord, and asking him whether, having defied the servants of God, he dared to disobey the Master Himself present in the Blessed Sacrament. The effect

was immediate ; the culprit fainted away, and when he recovered consciousness he meekly consented to all the stern monk required of him.

Occasionally, as in a painting by Benvenuto Tisio, the emblem of the instruments of the Passion is replaced by a book, on which rest three mitres, because St. Bernard is said to have refused three bishoprics ; and now and then, as in the so-called 'Isabella Breviary' in the British Museum, a chained devil supplants the symbolic dog, probably in memory of the Saint's successful conflict with evil.

St. Bernard is very constantly introduced in devotional pictures, notably in Fra Angelico's 'Great Crucifixion' in S. Marco ; in Perugino's 'Crucifixion' in S. Maria Maddalena dei Pazzi, Florence ; Raphael's 'Madonna del Baldacchino' and Andrea del Sarto's 'Madonna in Glory,' the two last in the Pitti Gallery, Florence ; and scenes from his life were favourite subjects with many of the great Italian masters. Of these, the most frequently rendered is St. Bernard's vision of the Blessed Virgin, for whom he is said to have had a very deep veneration, and of whose special love for him many touching legends are told. Once, when worn out with his long vigils and fasting, he had fallen prostrate before her image and cried 'Ave Maria !' he received the audible response, 'Ave Bernarde !' On another occasion, when he was consumed with thirst, the Holy Mother bent down to him and gave him milk from her sacred breast, and again and again, when he was alone in his cell praying or writing, she came to cheer him with her presence, sometimes alone, sometimes attended by angels.

Of the many beautiful representations of these visions, the most celebrated are, perhaps, the fresco in S. Maria Maddalena, Florence, by Perugino ; the painting by Fra Filippo Lippi in the National Gallery, London ; and that by Fra Bartolommeo in the Academy, Florence. The vision of St. Bernard is also one of the subjects of the sixteenth-century windows now in the choir of Lincoln Cathedral, from the Cistercian Abbey of Herkenrode, which, after being hidden for many years, were brought to England in 1802.

St. Bernard preaching to his monks is the subject of a quaint composition by Benedetto Montagna ; in the Berlin Gallery are two small paintings by Masaccio, one representing the future Abbot as a child being dedicated to the service of God by

his mother, whilst in the other he appears as a young monk, snatching his robes uninjured from a fire. In the Munich Gallery is a fine composition by an unknown hand, inscribed, 'Der heilige Bernhard im Dom zu Speier,' commemorating a visit paid by the great Abbot and the Emperor Conrad to the Cathedral of Spire, when the former thrice prostrated himself on the way to the altar, exclaiming the first time, 'O Clemens!' the second, 'O Pia!' and the third, 'O dulcis Virgo Maria!' (Oh merciful, holy and sweet Virgin Mary!).

Other monks of the twelfth century who have distinctive emblems, and are represented with more or less frequency in art, were Saints William of Monte Vergine, John of Matha, Felix of Valois, Bernardo degli Uberti, William of Roskild, Benezet of Avignon, Anthelm of Bellay, Bertold of Garsten, Waltheof of Melrose, and Bernard of Tiron.

St. William of Monte Vergine, whose special emblems in art are a wolf, because he is said to have compelled one which had killed his donkey to do the work of its victim, and an image of the Blessed Virgin, probably in memory of the name of his retreat, was of noble French birth. Having lost his parents at an early age, he resolved to dedicate his life to God, and he withdrew to a lonely spot on Monte Vergine, between the Italian cities of Nola and Benevento, where he was soon joined by a number of kindred spirits. In course of time the little community developed into a new branch of the Benedictine Order, still known as the Congregation of Monte Vergine.

Saints John of Matha and Felix of Valois, joint founders of the Order for the Redemption of Captives, known as that of the Trinitarians, were both of noble, the latter, it is said, of royal, French birth. St. John was born in 1154 at Faucon in Provence, and was educated at the University of Paris. With the consent of his parents, he became a priest, and it is related that when he was celebrating Mass for the first time, a vision was vouchsafed to him of an angel robed in white, wearing on his breast a cross in red and blue, who was bending over two kneeling slaves, his crossed hands resting lovingly on their heads. The incident made a deep impression upon the young celebrant, and he saw in it a divine order to give up his life to aid prisoners and captives. He at once resigned his position in the church, and it having been further revealed to him that he was

to seek counsel of a holy hermit at a certain spot in the Forest of Meaux, he lost no time in repairing to it.

The hermit turned out to be St. Felix of Valois, a man much older than St. John of Matha, who had long dwelt alone beside a spring called the Cervus Frigidus or Cerfroi, on account of the intense coldness of its water and in memory of a white hart, which had become attached to the recluse, and daily came to visit him. St. Felix, who had intended to live and die in his beloved retreat, was at first anything but willing to receive his uninvited guest; but when the vision related above had been described to him, he, too, recognised its deep significance, and consented to work cordially with St. John. After several days of earnest discussion and many hours of fervent prayer, the two enthusiasts resolved to go to Rome to win the consent of the Pope for the foundation of a new Order, the aim of which was to be the redemption of captives. Arrived in the holy city after a terrible journey in mid-winter, they were eagerly welcomed by Innocent III., who, it turned out, had recently seen a vision exactly similar to that granted to the young priest. The Papal ratification of the scheme was readily given; and it was decided that in memory of the visit of the angel the robes of the monks should be white, bearing on the right breast a cross of blue and red, and as these colours are emblematical of the Holy Trinity—white of God the Father, blue of God the Son, and red of God the Holy Ghost—the name of the Trinitarians was chosen for the new Order, a title sometimes replaced in England by that of the *Fratres Santæ Crucis*, or Crutched Friars, the latter on account of the cross being worn on one side of the robes.

Full of eager ardour for the cause they had espoused, Saints John and Felix returned to France, where a large grant of land was given to them by Margaret of Valois in the forest containing the little hermitage of Cerfroi. Here the first monastery was built, whence were sent forth many expeditions for the ransom of those in captivity. St. John himself made several journeys to Spain and North Africa, redeeming hundreds of slaves, whilst St. Felix remained at Cerfroi to superintend the affairs of the Order. It is related that on one occasion, when St. John was starting on his homeward voyage with a great number of those whom he had rescued, the heathen, enraged at his success, broke the rudder and cut up the sails of his vessel, so

that it was left at the mercy of the winds and waves. Nothing daunted, however, the leader replaced the sails with his own robes and those of his brethren, and, throwing himself on his knees, prayed the Lord Himself to be their pilot. His request was granted, for the ship arrived safely at Ostia without any human guidance, and the story of the wonderful voyage did much to promote the interests of the Trinitarians, one ruler after another giving the devoted brethren property in his dominions. The Pope granted St. John the church and convent in Rome now known as S. Maria della Navicella, and the King of France gave St. Felix a group of buildings dedicated to St. Mathurin in Paris, for which reason the French sometimes call the Trinitarians the Mathurins. St. Felix died at Cerfroi in 1212, and St. John at Rome a year later, having founded several hundred branches of their Order.

The originators of the Trinitarian Order placed it under the special protection of St. Radegund,* to whom a convent of Crutched Friars was dedicated at Guildford, Surrey, and Saints John and Felix are often associated in art with the persecuted Queen of Clotaire I. The arms of the Order are a red and blue cross on a white ground studded with fleurs-de-lys, the latter in memory of the supposed royal origin of St. Felix. The two founders are generally represented together, accompanied by an angel, who wears robes similar to their own, and a number of captives are kneeling at their feet or grouped behind them. When represented alone, the distinctive emblem of St. John is a chain, held in his hands or lying at his feet, whilst that of St. Felix is a stag drinking from a spring, near which the hermit is seated. The Spanish artist Giacinto Calendruccio represented St. Felix holding a standard bearing the royal arms of France, and on one side of a medal struck in Rome in the eighteenth century, the two Saints are grouped together, on one side surrounded by captives, and on the other by a choir of angels, in whose songs they are joining. The most important representations of Saints John and Felix are, however, a series of twenty-four etchings by Theodore van Thulden, and in the Mazarin Library, Paris, are several fine representations of St. John, including a half-length portrait by Erasmus Quellin.

* For account of St. Radegund, see vol. ii., pp. 265-269.

Of St. Bernardo degli Uberti, to whom no special art emblems have been given, and about whose memory no legends have gathered, very little is known, except that he was a scion of the important Ghibelline family which exercised so great an influence over the political history of Florence; that he belonged to the College of Cardinals; and was Abbot of Vallombrosa for several years in the twelfth century. Yet to him has been granted the exceptional honour of being introduced in many of the greatest masterpieces of the golden age of painting in Italy, including the frescoes of Correggio in the cathedral of Parma; the 'Four Saints' of Andrea del Sarto, and the 'Assumption of the Virgin' by Perugino, both in the Florence Academy, in all of which he appears as a noble-looking man in the prime of life. St. Bernardo died in 1153, and was buried in the church of his abbey.

St. William of Roskild—whose special emblems are a crucifix, because of his great devotion to the Saviour; an image of St. Geneviève, in memory of his veneration for her; and a torch, because a flame is said to have descended from heaven upon his grave in attestation of his sanctity—was born in Paris in 1105. He was ordained priest as soon as he was old enough, and made Canon of St. Geneviève du Mont. He became a devoted votary of the celebrated maiden patron of his native city,* who rewarded him by appearing to him when he was dangerously ill and restoring him to health. The fame of the holiness of St. William reached the Danish Bishop Absalon, who invited him to Denmark and made him Abbot of an important monastery. He died in 1203 at the great age of ninety-eight, having done much to reform, not only his own abbey, but all the monastic institutions of his adopted country.

Of St. Benezet of Avignon, whose emblem in art is a stone carried on his shoulder, a very beautiful legend is told. Of humble birth, he began life as a shepherd, and one night when he was minding his flock on the hillside, an angel appeared to him, who told him he was to go and build a bridge over the Rhone at Avignon, for the old one had given way, causing the death of many passengers. Without the slightest hesitation, St. Benezet left his sheep and walked to the city, where he boldly presented himself to the Provost and told him he had

* For account of St. Geneviève, see vol. ii., pp. 216-226.



Alinari photo

[Accademia, Florence

SS. GIOVANNI GUALBERTO, BERNARDO DEGLI UBERTI AND OTHER
SAINTS WITH THE ASSUMPTION OF THE VIRGIN

By Perugino

come to construct a new bridge. The latter laughed at him, and, pointing to a huge stone lying in the road, said: 'All right; there is a stone to begin with.' The shepherd stooped down, picked up the stone, and walked with it to the river; crowds collecting by the way to gaze at his strange proceedings. Now convinced that the shepherd had been sent by God Himself to the aid of the town, the Provost ordered the bystanders to help him, and in an incredibly short time a bridge was built, which defied the strongest floods, remaining intact until 1602, when it was again broken down. His work at Avignon over, St. Benezet spent the rest of his life superintending the building of bridges in dangerous places, and founded what was known as the Congregation des Frères pontives, or the Fraternity of the Bridge-builders, which was later taken under the protection of the more important Order of the Knights Templar. On his death in 1184 the holy man was buried in a little chapel on his own bridge, and when that was destroyed, his remains were fortunately saved and re-interred in the Church of the Celestines. St. Benezet is still greatly honoured in France, and before the Revolution there were many representations in old churches of scenes from his life and legend, including several wonderful miracles said to have been performed by him.

St. Anthelm, a man of noble French birth, who, after being Abbot for several years of a Carthusian monastery, was made Bishop of Belley, is chiefly celebrated for two remarkable visions said to have been vouchsafed to him: the apparition of St. Peter, who came to instruct him as to the order to be followed in reciting the office of the Blessed Virgin, and that of a hand outstretched in benediction above his head as he was performing Mass, the latter incident, though now almost forgotten, commemorated by a hand engraved on the seal of the Chapter of Belley. St. Anthelm exercised a great influence during his lifetime, and won over to repentance Count Humbert of Savoy, who had infringed the privileges of the Church, for which reason the latter is sometimes represented prostrate at the feet of the Saint. On the death of St. Anthelm he was buried in the Cathedral of Belley, and it is related that at his funeral three lamps were suddenly lit by an unseen hand, which has led to a lamp being accepted as one of the emblems of the Bishop, whom it is, however, usual to represent in the robes of

a Carthusian monk, with the mitre at his feet and the divine hand above his head.

St. Bertold, Abbot for some years of a monastery at Garsten, in Upper Austria—whose emblems are a fish swimming towards him, or an angel offering him a fish on a plate, sometimes replaced by a fish and a loaf held in his hands—is chiefly celebrated for having obtained a miraculous supply of fish for his monks in a time of famine, by making the sign of the cross over their scanty fare, which at once became sufficient for their needs. St. Bertold died in 1130, and is still honoured in his native land, though little known elsewhere.

St. Waltheof or Waltheu—whose emblem in art is the Infant Redeemer taking the place of the consecrated Host as the holy man is in the act of elevating It, in memory of a miracle said to have been performed on his behalf—was the second son of Simon, Earl of Huntingdon. He early resolved to dedicate his life to God, but, in deference to the wishes of his father, he did not make his religious profession until somewhat late in life, when he entered a Cistercian monastery. It is related that a noble lady who was in love with St. Waltheof sent him a diamond ring, and he put it on his finger without realizing its significance, but that when its meaning was pointed out to him he flung the valuable gift into the fire. Four years after he became a monk St. Waltheof was made Abbot of the beautiful Monastery of Melrose, and in 1154 Archbishop of St. Andrews. He died in 1163, and was buried in the church of his own abbey.

St. Bernard of Tiron, who is the patron Saint of turners, because he used to spend much of his leisure time working at the lathe, founded an important Benedictine monastery near his native town, in the diocese of Chartres, in the early part of the twelfth century, and is occasionally represented falling asleep with a lighted candle slipping from his hands, in memory of his having been one day overcome with slumber at Mass. The fact that no accident occurred, in spite of the untoward incident, was looked upon as a mark of divine favour, and added greatly to the veneration in which the Abbot was held. A wolf with a lamb or calf in its mouth is sometimes introduced beside St. Bernard of Tiron, because it is said that, one of the animals belonging to his monastery having strayed, it was brought home and laid at the feet of the holy man by a wolf.

CHAPTER XVIII

ROYAL SAINTS AND LAYMEN OF THE TWELFTH CENTURY

THE example set by the great clergy and monks of the twelfth century, who in their lives and in their deaths glorified the Master of their loving devotion, was eagerly emulated by many highly-born laymen, who, for one reason or another, were unable to withdraw from the world, yet served God so nobly in the state of life to which they were called, that they have been considered worthy of canonization. Amongst these shine pre-eminent the martyred King Eric of Sweden, King William the Lion of Scotland, Earl Magnus of Orkney, Count Charles the Good of Flanders, and the Margrave Leopold of Austria.

Of the boyhood of St. Eric little is known, but in early manhood he married the Princess Christina, and on the death of King Smercher in 1141 he was elected to succeed him. The eager devotion to Christianity of the young monarch brought him into conflict with his heathen subjects, and he was assassinated on May 18, 1151, whilst hearing Mass in the principal church of Upsala. It is related that, although he was warned of the approach of his murderers, he refused to attempt to escape, but remained kneeling at the altar, and his head was struck off at one blow. He was buried in the church in which he met his fate, and is greatly honoured in Sweden, many miracles having, it is said, been performed at his tomb. The day of his death is marked in old Swedish calendars by a crowned head, beneath which are grouped bunches of ears of corn, a symbol, it is supposed, of the rich harvest reaped for the Church through the eager zeal of the martyr. A spring of water is also occasionally associated with St. Eric, in memory of a tradition to the effect that one gushed forth from the spot on which his blood was sprinkled, and it is usual amongst Swedish artists to place in his hand a banner or a shield bearing three crowns. The actual banner of the young King was long preserved at Upsala, and is said to have insured victory to the Swedes whenever it was taken into battle.

Although there is no actual record of the canonization of the warlike King William of Scotland, founder of the famous Abbey of Arbroath, he was long accounted a Saint by his fellow-

countrymen on account of his generosity to the Church, and in certain old paintings and iconographies a halo is given to him. His chief emblem in art is a lion, and he is supposed by some authorities to have been the first to adopt as a heraldic device what now forms an essential portion of the arms of Scotland, though the reason of his choice of the emblem has never yet been ascertained. Chains are also occasionally given to St. William, in allusion, probably, to his imprisonment in Normandy, to escape from which he was compelled to do homage to King Henry of England.

Earl Magnus of Orkney, whose emblem in art is an axe, in allusion to the manner of his death, and who is much honoured in the North of Scotland, where he is supposed to look after the interests of fishermen, is considered a martyr because he might possibly have escaped his cruel fate if he had abjured his faith. He was murdered by order of his cousin and rival Haco, and it is said that he was so much beloved by his people that it was not until he himself laid his commands on one of his own servants, that an executioner could be found. St. Magnus had offered to go into exile for the rest of his life, or to consent to imprisonment in a Scotch dungeon; but Haco knew that as long as his rival lived his possession of the Orkney Islands would not be secure, and the Earl declared himself ready to die. He was beheaded, and it is said that flowers never cease to bloom upon the spot where his head fell. He was at first buried in a humble grave not far from the scene of his death, but many years later the remains were translated to the church, now the cathedral, of St. Magnus at Kirkwall, specially built to receive them. The memory of the martyr is also preserved in the dedication of several churches in his native land, and in that of one in London not far from that of St. Olaf.

St. Charles the Good—whose emblems in art are loaves of bread, because of his generosity to the poor, in whose behalf he resolutely kept down the price of corn, or an axe, in allusion to the manner of his death—is still greatly honoured in Flanders, where he is supposed to protect his votaries from fever. After doing much for the good of his country, St. Charles was assassinated by order of the chief magistrates of Bruges, in a fit of indignation against his unvarying justice to the oppressed. It is related that the Earl was warned of the plot

against him, but refused to take measures to circumvent it, calmly remarking that he could not die in a better cause than that of justice and truth. He was surprised by his enemies as he knelt at his devotions in the church of St. Donatian, now destroyed, at Bruges, and made no attempt to escape. His head was split open with an axe, and he died without a groan. Though the instigators of the crime escaped, the actual perpetrators were terribly punished, one being broken on the wheel, and the other hung on a rock to be torn to pieces by dogs.

St. Leopold, fourth Margrave of Austria, surnamed the Pious in early boyhood, on account of his devotion to the service of God, is a favourite figure in German ecclesiastical art, and is generally represented wearing ducal armour, holding a church, in memory of the many monasteries founded by him, and a banner, emblazoned with the eaglets which were the arms of his house. Married in 1106 to the Princess Alice, daughter of the Emperor Henry IV., St. Leopold found in her a true helpmeet in his efforts to further the best interests of his subjects, and her figure is occasionally associated with his in stained-glass windows and elsewhere, aiding him to hold up a church. Unlike so many of his predecessors and contemporaries amongst the Saints, the Margrave believed in the sanctity of home life, and on his death in 1136 he left a large family behind him, for which reason he sometimes appears in German pictures surrounded by children.

Although none of the hermits of the twelfth century attained to anything like the celebrity of those who were the first to adopt the solitary life, some few are specially honoured for one reason or another, notably Saints Ranieri of Pisa, Dominic de la Calzada, Gerlach of Maestricht, Albert of Siena, and Adjutor of Vernon, with whom may be ranked the humble citizens Saints Isidore of Madrid, Albert of Ogná, Homobonus of Cremona, and the child-martyr William of Norwich.

St. Ranieri belonged to a noble Italian family, and is said to have been led to abandon his gay life by a very simple incident. He was one day singing and dancing in the open air with a number of young companions as careless and light-hearted as himself, when a hermit passed by. Some of the merry-makers laughed at the holy man; but as Ranieri was about to join in with their mirth, he met the gaze of the wanderer, and it

seemed to penetrate to his very soul. He dropped the instrument he was playing, and, deaf to the remonstrances of his comrades, he followed the hermit, who advised him to make a pilgrimage to the Holy Land. Taking no farewell of his family, he obeyed, and for twenty years nothing more was seen or heard of him in Europe. He spent the whole time in a lonely cell in a desert near Jerusalem, performing many miracles on behalf of those who came to ask his aid, and seeing many remarkable visions.

One night, when St. Ranieri had fallen into an uneasy sleep in a fasting condition, he saw a beautiful metal vase studded with precious stones, in which were burning pitch and sulphur that emitted horrible fumes. As he gazed at the strange sight a mysterious hand offered him a little vessel full of water, and with two or three drops from it he was able at once to extinguish the flames. Then he knew that the burning vase was a figure of the human body devoured by its appetites and passions, whilst the water with which to subdue them was the virtue of temperance. He therefore resolved never again to touch any food but bread and water, and the greater number of his miracles were performed with the aid of the latter, hence the name sometimes given to him in Italy of *S. Ranieri dell' Acqua*. His love of water did not, however, prevent the Saint from condemning its unfair use, and it is related of him that he cured an innkeeper of the habit of mixing a quantity of it with the wine he sold, by revealing to him the evil one seated on one of his casks.

At the end of his twenty years' exile St. Ranieri returned to Pisa, where, on account of his ready help in trouble, he soon became the idol of the people, for no matter what their suffering, he was able to cure it by his prayers. When at last he yielded up his pure spirit to the God who gave it, he was buried in the cathedral in a chapel bearing his name, and his memory is still held specially sacred, not only in his native city, but in the whole of northern Italy.

The special attributes in art of St. Ranieri are an angel bending over him to assure him of the pardon of his sins, or a crucifix, at which he is kneeling to return thanks for the restoration of his sight, for, according to one version of his legend, his conversion was due to sudden blindness and equally sudden recovery. Sometimes the famous Leaning Tower of Pisa is

introduced beside the hermit, or he holds a model of it in his hand, and now and then he appears upon a ship, in memory of his voyage to Palestine and of his having saved several vessels from shipwreck. The pilgrim's staff is also, of course, given to St. Ranieri, and instances occur of two hyenas being introduced near him, because he is said to have routed two of those animals which attacked him in Palestine, by calling upon the name of Christ, at which, instead of harming him, they bowed their heads in salutation.

In the Campo Santo at Pisa is a series of interesting fourteenth-century frescoes by Andrea da Firenze and Antonio Veneziano of scenes from the life of the much-loved hermit, including his conversion, his voyage to Palestine, return home, death and burial.

Of St. Dominic de la Calzada very little is really known, except that he was of Italian birth, and accompanied the Cardinal Legate, St. Gregory, Bishop of Ostia, to Spain in the early part of the twelfth century. There he devoted all his spare time to the making or mending of a road traversing the district of Rioja, for the convenience of pilgrims on their way to the shrine of St. James of Compostella*—hence the name of de la Calzada, which signifies 'of the highway.' Before the arrival of St. Dominic, many pilgrims had fallen victims to the perils of the way, which was infested by highwaymen; but after the completion of the road, the numbers of those who flocked to do homage to the beloved patron Saint of Spain was greatly increased, and in their gratitude to their benefactor the common people endowed St. Dominic with all manner of remarkable powers, of which he was probably quite innocent. It was, indeed, of him that the following extraordinary story, long erroneously connected with St. James the Elder, was originally told:† One day a young German pilgrim who had come to do reverence at the shrine at Compostella was sorely tempted to evil by the lovely daughter of the innkeeper, at whose house he was stopping with his parents. Angry at his apparent insensibility to her charms, the girl determined to be revenged on him, and when he was leaving she hid a valuable cup in his wallet. It was soon missed; the pilgrim was pursued, found guilty of having the stolen property in his possession, and condemned to

* See vol. ii., pp. 117-120.

† See Preface, vol. ii., p. vii.

be hanged on the nearest tree. The poor young fellow's protestations of innocence were disregarded, and the beautiful girl looked on unmoved at his execution. The bereaved parents went on their way sorrowing, believing that they would never see their beloved son again, but St. Dominic de la Calzada appeared to them and told them that the victim was not really dead. Nay, more, the holy man promised that he would remain with him, whilst they went to plead with the judge for leave to cut him down from the fatal tree. Scarcely able to believe their ears, the father and mother hastened back, but were at first refused admission to the house of the judge, who was just sitting down to dinner. Their tears, however, at last touched the heart of the porter, who let them in. The judge was very angry at being disturbed, and when they intreated him to order their boy to be cut down and restored to them, for he still lived, the man of law laughed aloud, crying, as he pointed to a pair of fowls on a dish before him, 'You are mad; if your son is alive, so are those birds.' At that up rose the cock and hen, and began vigorously to crow and cackle. The judge was convinced of his error, and, calling his servants to come with him, he hurried to the scene of execution, where he found that the parents had spoken the truth. The rope was immediately cut and the son restored to his delighted parents. The rescued victim lived, it is said, to a good old age, as did the cock and hen, who were long held sacred by the people of the neighbourhood. Their plumage grew again, and they reared several families after their remarkable resuscitation.

In the Cluny Museum, Paris, is preserved a very quaint memorial of this strange tale, in the form of a leaden medal found in the Seine, which was probably brought from Spain by one of the followers of Du Guesclin. It bears an effigy of St. Dominic de la Calzada with a cock on one shoulder, a hen on the other, and a man with a rope round his neck kneeling beside him, whilst at his feet are the models of a bridge and castle, in memory of his work in Spain. St. Dominic de la Calzada is occasionally grouped with his friend and patron St. Gregory of Ostia, whose art emblem is a cloud of winged insects, because he is said to have stayed a plague of locusts.

St. Gerlach, who is still much honoured in Maestricht and its neighbourhood, is supposed to have belonged to a noble German family, and to have led a very dissipated life until

he was suddenly converted, just as he was about to take part in a tournament, by hearing of the death of his young wife. He is said to have turned to the assembled crowds, exclaiming in a loud voice, 'Henceforth I give my life to Jesus,' and, dismounting from his beautiful horse, to have returned home on a donkey. Having buried his wife and set his affairs in order, he walked barefoot to Rome to ask counsel of the Pope, who sent him to Jerusalem to serve the poor in a hospital. There St. Gerlach remained for seven years, after which he returned home, and spent the rest of his life in the hollow of a tree which he had filled with sharp flints. In course of time the fame of his sanctity spread far and wide, so that many flocked to him for advice and aid—amongst them, it is said, St. Hildegarde, whose story is related below, who told him she had seen him, in a vision, seated on a throne in heaven.

St. Gerlach died in 1170, and on his death-bed he is said to have received the last Sacraments from St. Servatius of Tongres,* who lived in the ninth century, at whose shrine in Maestricht he had often worshipped. A spring is still shown near Maestricht, said to have been that at which the holy man used to quench his thirst, and he is often represented in old iconographies, sometimes in full armour riding on a donkey, sometimes in the robes of a hermit crouching in his tree, and sometimes receiving the Holy Communion from St. Servatius. Now and then he is looking down at one of his feet pierced with a thorn, in memory of his having refrained from drawing out one on which he had trodden, because he considered the pain a just punishment for having kicked his mother when he was a boy; or he is kneeling barefooted at a shrine.

St. Albert of Siena—whose emblem in art is a hare held in his arms, or peeping forth from one of the wide sleeves of his hermit's robes, and who is occasionally represented calming a storm by his prayers—was a holy man who, on account of his great austerity, won much renown in the neighbourhood of the town after which he is named. According to some, St. Albert was a monk of the Camaldoli Order, but others are of opinion that he was a simple hermit who lived alone in a mountain cell. The emblem of the hare is given to him because he saved one which

* See vol. ii., pp. 205, 206.

had run to him for shelter from the hunters, and which turned out to be an animal with whom he had already made friends.

Of St. Adjutor of Vernon, whose attribute in art is a broken chain, the romantic story is told that he was a French noble who, when serving in the army in Spain, was taken prisoner by the Saracens, condemned to death by them because he would not abjure his faith, but rescued at the last moment by angels, who broke his chains and transported him to his home in France. In gratitude for his remarkable deliverance, St. Adjutor renounced the world, and spent the rest of his life in a lonely forest. On his death he was, in accordance with his own wishes, secretly buried by some monks, who had promised never to betray his last resting-place. It was, however, revealed by numbers of birds hovering above it, singing sweetly in his honour, and in some versions of the legend it is even said that they chanted the actual hymns the holy man had loved in life.

St. Isidore, the patron Saint of Madrid—where he is specially invoked in times of drought—and of agricultural labourers of every nationality, is said to have been a poor ploughman who could neither read nor write. In spite of his ignorance he was filled with such fervent love of Christ, the Blessed Virgin, and the Saints, that he never went to work in the morning without first praying in church, and often paused in his ploughing to fall on his knees in reverent devotion. He had taken service with a rich farmer named Juan de Vargas, who, angry at what he considered his ploughman's waste of time, went one day to the field in which the latter was working, intending to reprimand him severely, and threaten him with dismissal if he did not give up his idle ways. From a distance Juan saw St. Isidore on his knees, and, delighted at having actually caught the culprit neglecting his duty, the angry master hastened to the top of a little hill, and began to curse and swear. Suddenly, however, the words were arrested on his lips, for he beheld the wonderful sight of two white-robed angels guiding the oxen drawing the plough, and from the amount of work already done it appeared that they had been on duty for some time. Instead, therefore, of reproving the servant who was thus able to command help from on high, the master intreated St. Isidore to forgive him and share with him the secret of his favour with Heaven. Henceforth the two became close friends, and it is further



Graphic photo

THE VISION OF ST. ISIDORE OF MADRID
By Olivier Merson

[Little Museum]

related that one hot day, when Juan complained of thirst, the ploughman struck a rock with his spade or with his ox-goad, and a spring of water immediately gushed forth. On another occasion, when St. Isidore's little boy fell into a well and was drowned, the father restored him to life by his prayers. Other wonderful miracles performed by the holy ploughman were the rescue of a lamb from a wolf, the latter falling down dead when St. Isidore ordered him to drop his prey; the feeding of a large multitude through the multiplication of food the holy man had blessed; and the preservation intact of the contents of a sack of corn he was carrying to the mill, although he had fed hundreds of birds by the way.

St. Isidore is supposed to have died about 1130, and it is said that an angel tolled the bell at his funeral. He was canonized in the sixteenth century, at the same time as Saints Ignatius Loyola, Francis Xavier, and Philip Neri, for which reason he is sometimes grouped with them. On the occasion of the fête in Spain in honour of the canonization of the beloved ploughman, Lope de Vega suggested the association with St. Isidore of the emblem of an ox wearing a garland of ears of corn, and a collar engraved with the words of St. Jerome, 'Vox Domini sustentat jugum,' which may be roughly rendered, 'The word of God upholds the yoke.'

The legend of St. Isidore is the subject of a beautiful painting by the French master Olivier Merson, in which the figures of the ploughman and the angel are remarkably fine, whilst the astonishment of the master and of his dog at the vision are very dramatically rendered. The character of the humble saint is also well brought out in a picture, now in the Pitti Gallery, by Simone Cantarino of Pesaro, and St. Isidore is introduced by Hippolyte Flandrin, with a sheaf of wheat as his symbol, in the celebrated frieze in the Church of St. Vincent de Paul in Paris. In his native country representations of the ploughman also abound, in which he is seen at prayer, with an angel guiding his plough in the background, kneeling at a little spring of water which he has just caused to gush out by striking the ground with his spade, or grouped with his wife, St. Maria de la Cabeza, who shared his religious enthusiasm and survived him for several years.

Of St. Albert of Ogna, who was also a humble field-labourer, the story is told that he worked his way to Rome from his home

at Bergamo by helping in the harvest, getting through such a quantity of mowing that he aroused the jealousy of the other men employed. On one occasion some of them laid a trap for him by placing an anvil amongst the standing corn, thinking it would blunt his scythe and so delay him, but the blade passed through the obstruction as if it had been the stalk of a flower, and the holy man continued his reaping as if nothing had happened. When he arrived on the banks of the Po, another miracle was wrought on his behalf, for, having no money to pay the ferryman, he flung his mantle upon the water, and used it as a boat, making the transit safely. St. Albert is supposed to have died in Rome about 1190, and it is related that the priest who was bringing him the last Sacraments arrived too late, but his place was taken by a dove, which flew down from heaven bearing the Blessed Sacrament in its beak. Although his death took place some thirty years before the foundation of the Order, St. Albert of Oegna is generally represented in the robes of a Dominican monk, and his emblems are an anvil, which he is cutting through with a scythe, and a dove hovering above his head.

St. Homobonus, whose name signifies 'the good man,' was the son of a master tailor of Cremona, and was born in that town about the middle of the twelfth century. He was brought up to his father's trade, but early distinguished himself for his devotion to the poor, to whom he gave away all his earnings. He married young, but his wife turned out to be a thorn in his side, for she was of a very parsimonious disposition, and he was compelled to resort to stratagem to evade her interference with his charity. On one occasion, when he had been distributing wine to the men in his employ, and was returning home with the empty cask on his shoulders, a number of poor people gathered about him, clamouring that they, too, were thirsty. The holy man feared his wife too much to dare to fetch wine for them from his home, but he filled his cask with water, which is said to have been changed into wine as he poured it out.

St. Homobonus died suddenly in church in 1197 during the performance of Mass. He had prostrated himself, as was his custom, with his arms stretched out as though upon a cross, as the chanting of the *Gloria in Excelsis* began, and when it was over he remained motionless. The attendants went to ask why he did not rise for the reading of the Gospel, and found

that his spirit had passed away. He was buried at Cremona, where he is still much honoured.

The patron Saint of his native city of Modena, and of Lyons, which formerly traded largely with Cremona; of tailors, drapers, and dealers in old clothes, the special emblems of St. Homobonus are the implements of his trade, such as scissors, bobbins, etc. He is generally represented, as in a painting by one of the Bonifazio in the Palazzo Reale, Venice, distributing money and food to the poor, with a number of casks of wine beside him; or, as in certain old iconographies, with an angel helping him at his tailoring, to give him leisure for his devotions; or lying dead before the altar.

The more or less apocryphal story of St. William of Norwich took a very powerful hold upon the popular imagination, and before the Reformation representations of him abounded in English churches. He is said to have been the child of poor parents, and to have been born in Norwich about 1124. At the age of eleven he was bound apprentice to a tanner in his native town, and his sweet disposition soon endeared him to his master and fellow-workers. Just before Easter in 1137 the poor child was, it is supposed, enticed into the house of a wealthy Jew, and there crucified in exactly the same manner as Christ Himself had been, the murderers mocking him in his agony, and when life was extinct piercing his side with a spear. On Easter morning the body of the little victim was placed in a sack and carried to the forest outside the city to be buried, but just as it was being laid in the ground, the Jews were surprised by a citizen of Norwich, named Edward, whom they bribed not to betray them. Afraid of their vengeance if he broke his promise, Edward kept it till he was dying, when he told the whole truth to the priest who came to give him the last Sacraments. Although no less than five years had elapsed since the crime was committed, the body of the victim is said to have been found, still undecayed and with two ravens guarding it with outspread wings, just where it had been left by the Jews when they were discovered. The remains were carried with all due honour into Norwich, where they were interred first in the churchyard of the cathedral, and later in the choir of that building. The spot where they were discovered was marked by a little chapel, long known as that of St. William in the Wood, all trace of which has now vanished, but which

was long the goal of numerous pilgrims, and, it is claimed, the scene of many miracles.

The special emblems of the child-martyr are a cross held in his right, and three nails in his left hand. On a rood-screen in Worstead Church, Norfolk, he is introduced crowned with thorns, holding two nails in one hand, and with a knife piercing his side; on one in Loddon Church, also in Norfolk, he appears bound to two posts with cords, and several Jews standing by mocking him, one of whom is stabbing the martyr's left side and catching the blood in a bowl. On a panel formerly in St. John's Church, Maddermarket, Norwich, the little sufferer is represented with three nails piercing his head, three held in his right hand, and a hammer in his left; and in the Church of Saints Peter and Paul at Eye in Suffolk he holds a cross and three nails, whilst blood is flowing from wounds in his feet. Some of these, and other representations of the crucified child, are reproduced in Goulburn's 'Ancient Sculptures of Norwich Cathedral' and elsewhere.

CHAPTER XIX

HOLY WOMEN OF THE TWELFTH AND THIRTEENTH CENTURIES

THERE was, strange to say, a great falling off in the twelfth century in the number of women to whom the honour of canonization has been given; but some few, including the Abbess St. Hildegarda, the recluse St. Rosalia of Palermo, and St. Maria de la Cabeza, the wife of St. Isidore the Ploughman, are occasionally represented in art.

St. Hildegarda, the child of noble parents, was born at Spanheim in 1098, and, having been brought under the influence of St. Bernard of Clairvaux, she early renounced the world to become a nun. After serving her novitiate, she was elected Abbess of the Convent of St. Disibode, which, under her enlightened management, attracted so many holy women that it became necessary to secure larger buildings. St. Hildegarda therefore removed to Bingen, where she founded a very important religious community, and, after ruling it with great wisdom for many years, she died in 1179, leaving behind her

a great reputation for sanctity. Her emblems in art are a gleaming cross above her head, because one is said to have appeared in the sky at the moment of her death; an open book, in memory of her studious habits; and a church, on account of her having founded the Convent of Bingen. She has also been represented attended by an angel, who is driving away a number of evil spirits, and surrounded by beggars, to whom she is distributing alms.

St. Rosalia of Palermo was the daughter of an Italian nobleman, and on account of her great beauty and wealth she was eagerly courted by many highly-born suitors, but she resolved in early girlhood to dedicate her life to Christ alone. To the great grief of her parents, she withdrew to a cave on Monte Pellegrino, where she remained until her death, receiving, it is said, many tokens of special favour from on high, including a beautiful crown of roses from the hands of the Blessed Virgin. St. Rosalia is supposed to have died in 1160, and to have been secretly interred by angels; but her remains were discovered in 1625, and, by order of Pope Urban VIII., were translated with much ceremony to the Cathedral of Palermo, where they are said still to rest.

To quote the well-known words of Sir Walter Scott in 'Marmion,'

' That grot where olives nod,
Where, darling of each heart and eye,
From all the youth of Sicily,
St. Rosalie retired to God,'

is now enshrined in a church, and shown to pilgrims by candle-light. The Latin inscription, said to have been traced by the hand of the saintly maiden herself, can still be made out, and may be roughly translated: 'I, Rosalie . . . have resolved to live in this cave for love of my Lord Jesus Christ'; and at the entrance to the grotto is a recumbent statue of the recluse by Gregorio Tedeschi.

The emblems in art of St. Rosalia are a cross and skull at her feet, in memory of her renunciation of the joys of life; a crown of white roses on her head, in memory of the Blessed Virgin's gift; and a distaff, which the saint is embracing, in token of her humble avocations. In a beautiful 'Madonna and Saints' by Van Dyck, in the Vienna Gallery, St. Rosalia is grouped with Saints Peter and Paul; Andrea Sabbatini has

represented her with a book and palm, emblems to which she had, however, no special right ; and in some iconographies she is introduced cutting the inscription quoted above, on the rock outside her cave.

St. Maria de la Cabeza, whose symbols in art are a torch or lantern and a flask of oil, for reasons explained below, is little known out of Spain, but is there greatly revered. The wife of St. Isidore the Ploughman, she is supposed to have shared his power of obtaining miraculous supplies of water, and her head used to be carried in procession at Madrid when rain was needed ; hence her singular name, *cabeza* being the Spanish for head. The story goes that, after the wonderful vision vouchsafed to St. Isidore, related above, he and St. Maria agreed to live apart, and, although they had hitherto been a most devoted couple, they never again exchanged a word. The wife used to spend nearly all her time worshipping in a little chapel on the other side of a river, and made a vow never to let a lamp burning in it go out ; but unkind neighbours, who noted her frequent absences from home at night, told St. Isidore that she was consoling herself for his loss with a lover. Much distressed, the holy man determined to watch her, and stationed himself very early one dark morning near the ferry he knew St. Maria must cross. In due time his wife appeared, plodding unconsciously along with a lantern in one hand and a bottle of oil in the other. Just as she reached the river-bank a mighty storm arose, lashing the water into huge waves ; but this did not for a moment disconcert her : she merely made the sign of the cross, flung her cloak upon the raging stream, seated herself upon it, and drifted calmly across as if the incident were a matter of every-day occurrence. Needless to add that this remarkable evidence of the favour in which St. Maria was held in heaven silenced her calumniators, and she was allowed henceforth to perform her pious task unmolested. She survived St. Isidore for many years, and on her death was buried beside him.

The thirteenth century, which witnessed the great religious revival under the Saints Francis, Dominic, and their followers, was also remarkable for the enthusiastic renunciation of the world by many women of every rank, amongst whom the most celebrated were St. Clara of Assisi—who will be noticed in connection with St. Francis—Saints Elizabeth and Margaret of Hungary, Hedwig of Poland, the sisters Mechtilde and

Gertrude of Saxony, and Margaret of Cortona, with whom may be associated the comparatively little-known Saints Sitha of Lucca, Serafina of S. Gemignano, Rosa of Viterbo, Clara of Montefalco, Juliana Falconieri, and Agnes of Monte Pulciano.

Amongst the many quaint and wonderful legends of the Saints which have been handed down from generation to generation, gathering fresh details by the way, none is more pathetic and beautiful than that of St. Elizabeth of Hungary, in which, moreover, there is a strong leaven of historic truth, adding greatly to its value.

The future Saint was the daughter of Andreas II., King of Hungary, and was born at Presburg in 1209. In the same year a much-desired heir, to whom the name of Louis was given, was vouchsafed to the Landgrave Herman of Thuringia, whose Court was the resort of all the greatest poets and thinkers of the day. It is said that even in her cradle the little Elizabeth was marked out as the special favourite of God and of His Son, for she was never known to fret, and her first words were a prayer. She could not be induced to keep her toys for her own use, but gave them away to the children who were allowed to play with her, and was always happier when her clothes were of plain and simple materials. Rumours of the wonderful beauty and charm of the baby Princess reached the ears of the Landgrave Herman, who said to his wife, 'Would to God that we could secure this fair child as bride for our Louis!' The Landgravine echoed the wish, and it was resolved to send an embassy to Hungary to ask the hand of the Princess Elizabeth for Prince Louis. Strange to say, the parents of the latter not only consented at once, but allowed the envoys to take their beloved child—then only four years old—back with them to Thuringia, to be educated with her betrothed. The baby-bride was welcomed with immense enthusiasm, and the day after her arrival she was solemnly affianced to Prince Louis, and laid beside him in his cradle, when, to the delight of all present, the little ones smiled and held out their arms to each other.

The next few years were very happy ones, for the affection between Louis and Elizabeth grew with their growth; but as time went on the exceptional qualities of the Princess aroused the suspicion and jealousy of those about her, who tried to

persuade her future father-in-law that she was unworthy of the position for which she had been set apart. It was not, however, until after the death of the Landgrave that any open hostility was shown to the Princess; but when his powerful control was removed, his widow and daughter lost no opportunity of showing their contempt for the Hungarian maiden. They even endeavoured to persuade the new Landgrave to break off his engagement and send Elizabeth home to her father, and, although they did not succeed in that attempt, they managed to make the poor girl's life a burden to her.

It is related that on one occasion, when the Landgravine and the whole Court had gone in state to worship in the church at Eisenach, St. Elizabeth, as she knelt at the foot of a crucifix, was so overwhelmed with the contrast between the suffering of the Redeemer and her own luxurious life, that in an access of religious enthusiasm, she took off her crown and laid it at the foot of the cross. Her future mother-in-law was very angry, and, in a loud whisper, ordered her to replace the crown upon her head, to which the holy maiden meekly replied, as the tears gushed from her eyes: 'Dear lady mother, reproach me not! How can I behold the merciful Lord, who died for me, wearing His crown of thorns, and retain mine of gold and gems? Is not my crown a mockery of His?'

It is significant of the ascendancy St. Elizabeth exercised over those who were most opposed to her, that, instead of having to resume her own crown, the incident ended in her mother- and sister-in-law taking off theirs, although, says the chronicler, they greatly disliked doing so, and were more than ever bent on getting rid of the *béguine*, as they contemptuously called their monitor. In spite of every attempt to shake his allegiance, however, the young Margrave remained true to his first love, and many touching anecdotes are told of his devotion to her. Whenever he had been absent for a short time, he brought his bride some little gift to prove to her that she had not been forgotten, and he would clasp her lovingly in his arms when she ran to meet him, though his mother mocked at him for his want of pride and dignity. Once, when pressure of business prevented Louis from seeing Elizabeth immediately on his return home, and she, terrified lest he should have been won over to his mother's views, sent her old servant Walther de Varila, who had come with her from Hungary, to ask the



ST. ELIZABETH OF HUNGARY KNEELING BEFORE THE CROSS

By James Collinson

meaning of his coldness, he burst out with an eloquent protest that he would rather give up his patrimony than his bride. 'If,' he cried—pointing to the Inselburg—'that high mountain were of pure gold, and were offered to me in exchange for my Elizabeth, I would not give it. I love her better than all the world.' Then, drawing forth from his purse a tiny silver mirror with an image of the Saviour surmounting it, he bade Walther take it to his beloved in token of his faithfulness, and she, receiving it joyfully, placed it next her heart.

The wedding was solemnized when Elizabeth was only fourteen; but once married to her lover, she was able fully to hold her own position, and her husband allowed her perfect liberty to carry out her views. She became famed throughout the length and breadth of Thuringia for her generous charity, and, but for the fact that she fell under the undue influence of her spiritual director, the stern priest Conrad of Marburg, the life of the young couple would have been one of unclouded happiness. As it was, St. Elizabeth was constantly distracted between what she thought her duty to God and that to her husband, and though she always emerged triumphant from every difficulty, the relations of the wedded pair were sometimes strained. To give but one instance in point: Conrad had forbidden the Margravine to eat of any food served at table except what had been justly paid for, and she, unable to distinguish between what was permitted and interdicted, fell into a habit of making bread and water suffice. One day, annoyed at her abstinence, her husband took the cup from which she was about to drink and drained it himself. Instead of water, it contained delicious wine, and the Margrave asked the cup-bearer whence he had drawn it. The man replied that he had filled the cup with water, and Louis, silently recognising the divine intervention, said no more.

Another time, when Louis had bidden St. Elizabeth appear at a great Court function in her most splendid robes, a cripple met her at the door of the reception hall and asked her to give him her cloak. She at first refused, but his urgency compelled her to yield, and, afraid of making her husband angry, she hid herself in her own apartments. Presently Louis came to seek her, and as she was confessing what she had done, one of her maidens brought her the cloak, which had been found hanging in her wardrobe. The husband and wife looked at each other,

and together thanked God for His mercy, feeling sure that Christ Himself had come to their home in the guise of a beggar. Still greater was the trial of the faith and love of Louis when his wife one day carried home a leper boy whom no one else would touch, and placed him in her own bed. Her mother-in-law, delighted to have at last a real cause of complaint against her hated daughter-in-law, hastened to meet Louis on his return from hunting, crying aloud, 'Come hither, my son, and see with whom thy saintly wife shares her bed!' Shocked and grieved at such an extraordinary greeting, the Margrave obeyed, and found St. Elizabeth bending over the suffering child. Filled with angry disgust, the husband tore away the bed-clothes, and, lo! instead of the leper there lay the lovely form of the Infant Saviour, which faded away as the astonished spectators gazed in adoration upon it.

Yet another convincing proof that his wife was indeed in direct touch with the divine was given to Louis when he met her one bitter day, far away from home, carrying in the skirts of her robe a quantity of food for a poor family. He asked her tenderly what she was doing, and ashamed at being detected in her charity, yet too proud to attempt deceit, the Margravine replied by showing her husband what her burden was; but instead of bread and meat he saw nothing but masses of red and white roses. Louis knew at once that the Lord had intervened lest he should misjudge his wife, and, taking one of the roses, he pressed it reverently to his lips, vowing that he would keep it for ever.

A son and three daughters were born to the Margrave and his wife, and the little ones were most tenderly cared for by their mother, who, though she was after their birth, if possible, even more tender to the poor and suffering than she had been before, never allowed them to suffer for her generosity to others. A few months before the arrival of her last child, her husband was summoned by his liege lord, Frederick II., to join his banner in the Holy Land, and was compelled to go to Hildesheim to receive the cross from the hands of the Bishop. It is very significant of the deep love the Margrave had for his wife, that before he entered her presence he took the cross of tragic meaning off his mantle and hid it in his purse, meaning to watch his opportunity to break the sad news to her of his approaching departure. Some days later St. Elizabeth asked him to give her some money for

the poor, and playfully opening his purse, she drew forth the cross. She guessed the truth at once, and entreated her husband not to leave her; but when he spoke of his vow to God, she submitted without a murmur.

The husband and wife never met again, for Louis died of fever at Otranto, and his brother Henry, ignoring the right of his nephew, took possession of his heritage, driving the widow and her children, the youngest only three weeks old, from the Wartburg. For some little time St. Elizabeth supported herself and her children by spinning wool; but on the return home of her husband's knights, bringing with them the dead body of their lord, they compelled the usurper to be content with the regency of Thuringia during the minority of the true heir, and gave to the widow the city of Marburg as her heritage. She therefore retired there with her three girls, taking also the priest Conrad, who, now that her husband was gone, succeeded in getting her entirely under his control, and allowed her no peace, till she had parted with all her children and everything dear to her.

With the desire to devote her whole life to religion, the Saint now took a vow of utter poverty, living in a cottage instead of in her castle, giving all she possessed to the poor, and living herself on what she earned by her spinning. Her father would fain have had her return to him in Hungary, her children longed for her to be with them; but she remained true to her terrible resolve to the last, dying at the early age of twenty-four with the word 'silence' upon her lips. Her soul was, it is said, carried up to heaven by angels, chanting as they went the words, 'Regnum mundi contempsi,' and her emaciated body was buried in the chapel of a hospital founded by her at Marburg, that later became the nucleus of the noble church named after her in the same city, still one of the most beautiful specimens of early Gothic architecture in Europe. In 1230 the relics of the Saint were translated with great pomp to a beautiful shrine in the rising building, and until its violation and the dispersion of a part of its contents after the Reformation, it was visited every year by thousands of pilgrims, the stones surrounding it becoming worn by their knees.

St. Elizabeth of Hungary is generally represented in royal robes with a crown upon her head, as in a fine statue in Marburg Cathedral, and in one in the Basle Museum, in which,

however, the crown is omitted. Sometimes, however, she wears the quaint and simple dress of an Hungarian peasant woman, as in a beautiful 'Madonna and Saints' by Ambrogio Lorenzetti at Siena, in which she appears opposite to her namesake of Portugal, and in a fine modern painting by Marianne Stokes, in the possession of Leopold Hirsch, Esq. More rarely, as in the frescoes of Giotto in the Bardi Chapel of S. Croce, Florence, and those of Paolo Mirando in S. Bernardino, Vienna, she wears the habit of a Franciscan nun with the rope girdle, distinctive of the order.

The special emblems of St. Elizabeth, in whatever character she appears, are roses held in her robes, and to this day quantities of roses are grown in memory of her in the neighbourhood of her old home in the Wartburg, where her room is still held in special veneration. Now and then in old iconographies and books of hours, etc., the roses of St. Elizabeth are replaced by a double crown held in her hand or on a book, or by a basket of bread, in memory of her kindness to the poor. Hans Burgkmair has represented her in a beautiful room seated at her spinning-wheel with her maidens around her; Francesco Zurbaran has interpreted her character well in a fine picture in the collection of Lord Barrymore; Jacques Callot has painted her receiving alms, and in a beautiful picture by Hans Holbein she is ministering to diseased cripples, the boy leper of the legend conspicuous amongst them. St. Elizabeth is introduced with the unusual attributes of a pennant and a palm in Carpaccio's 'Meeting of Saints Joachim and Anna,' now in the Venice Academy, and she appears with her roses in several of Fra Angelico's altar-pieces painted for Dominican convents.

Above the altar of the chapel which once contained the remains of St. Elizabeth, are some much-injured carvings in wood of scenes from her life, and on the shutters protecting them are painted other incidents, including the last parting between the husband and wife, and the expulsion of the widow from her castle. The most celebrated work of art in which St. Elizabeth is the principal figure is, however, the fine composition by Murillo, one of eleven subjects painted for the fraternity of La Caridad at Seville, and now in the Academy of S. Fernando, Madrid. It represents the much-loved Saint in the robes of a nun, wearing a small coronet to mark her high rank, washing the head of a beggar-boy, two attendant ladies waiting

upon her, whilst other patients are grouped around. Their various ailments are rendered with all the realism for which the great Spanish master is celebrated, the suffering forms of the patients, distorted by pain, contrasting forcibly with the calm beauty of the noble lady ministering to them. A noteworthy modern interpretation of the incident of the removal of St. Elizabeth's crown before the crucifix is that by James Collinson in illustration of Charles Kingsley's 'Saint's Tragedy,' in which the characters of the various actors in the remarkable scene are well brought out.

St. Margaret, who was the daughter of King Bala IV. of Hungary, is said to have dedicated her life to God from the age of twelve. She is occasionally represented in her native country as a beautiful girl wearing the robes of a Dominican nun, with a globe of fire above her head, some of the sisters in her convent having, it is said, seen one hovering about her one night when she was praying in the chapel. A lily, a book, and a cross are also given to St. Margaret in token of her purity, love of seclusion, and devotion to the crucified Redeemer. At Presburg, where her relics are preserved, St. Margaret is invoked against fevers and for protection in storms, the latter because she is said to have calmed the waters of the Danube in a tempest.

Of St. Hedwig of Poland, whose story greatly resembles that of St. Elizabeth of Hungary, many quaint and wonderful legends are told. The daughter of a Count of Austria, she was married at the early age of twelve to Duke Henry of Silesia, to whom she bore six children. Although she never neglected her duties as wife and mother, St. Hedwig gave up all her spare time to tending the poor with the full consent of her husband, on whose death she withdrew to a Cistercian nunnery, founded by her at Trebnitz some years before, in which she died in 1243. It is related that on one occasion, when St. Hedwig had fallen into an ecstasy at the foot of a crucifix, the figure of the Redeemer stretched out one hand in blessing over her prostrate form, an incident represented in a beautiful painting by Olivier Merson, now in the museum at Lille. The remarkable vision was seen by several of the Saint's sister nuns, and it is said that after the signal favour shown to her, she avoided treading on blades of grass accidentally crossed, removing them carefully lest a passing foot-

step should desecrate the symbol of her faith. On her death-bed St. Hedwig is credited with having clasped an image of the Blessed Virgin so tightly in the three first fingers of her right hand that it was impossible to unloose them, and she was buried, holding the treasure she loved so well. It is further claimed that when her tomb was opened thirty years later, the three fingers were found to be still undecayed, and for this reason an image of the Blessed Virgin held in one hand is the most distinctive attribute of St. Hedwig, who is, however, also sometimes represented holding a crucifix or a church, the former in memory of the benediction received by her from the Saviour, the latter of her foundation of a monastery. It is usual to give to St. Hedwig the robes of a Dominican nun, though she certainly did not enter that Order, and now and then a royal mantle and crown are placed beside her in indication of her royal rank. In some old iconographies she appears washing the feet of the poor, or walking barefoot with her shoes in her hand; for she is said to have constantly walked to church in the bitterest weather, carrying her shoes, which she slipped on when she met anyone, her humility being equal to her self-denial.

The sisters Saints Mechtilde and Gertrude were of noble Saxon birth, and entered a Benedictine abbey at Diessen at a very early age. In course of time St. Mechtilde became Abbess, and on her transference to the more important community at Edelsteten in Swabia, her place was taken by St. Gertrude. It is related that Christ appeared in a vision to St. Mechtilde, and gave to her His heart in visible form, for which reason a heart is the Saint's chief emblem; and on her death-bed angels came to administer the Blessed Sacrament to her, an incident occasionally represented in German art. St. Mechtilde is also sometimes seen seated at a banquet given in her honour by her cousin, the Emperor Frederick Barbarossa, on which occasion the water she insisted on drinking is said to have been changed into wine; or she is healing a blind nun by touching her eyes. She died in 1300, some years before St. Gertrude, who is chiefly remembered on account of her devotion to her more celebrated sister, with whom she is occasionally grouped.

St. Margaret of Cortona, who has been called the Magdalene of the city after which she is named, was born at Alviano, near Chiusi in Tuscany. Her mother died when she was a baby,

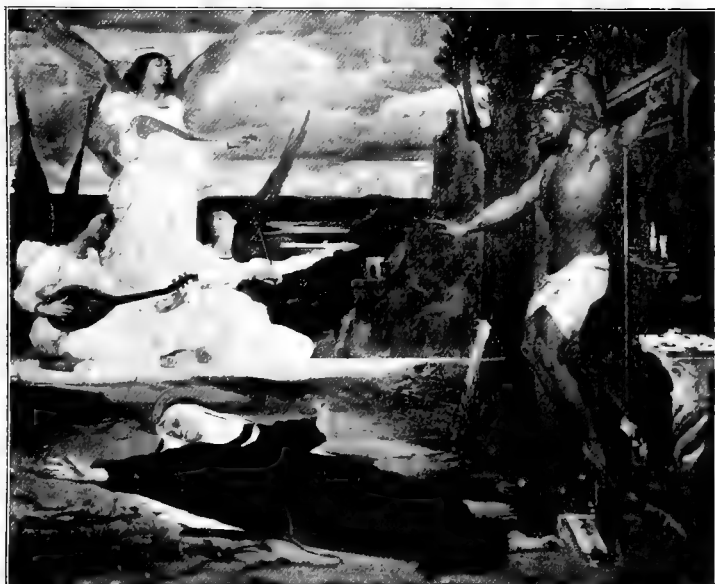


Photo by Jules Farran,

Museum, Lille

CHRIST CRUCIFIED BLESSING ST. HEDWIG

By Olivier Merson

To face p. 234

and her father married again. She was neglected by her step-mother, and when she grew up her remarkable beauty attracted many suitors. Left entirely to her own devices, the poor girl fell into evil ways, but she was suddenly converted by the tragic fate of one of her lovers, who was assassinated on his way home after a visit to her. His little dog ran back to her whining, and she, guessing that something was amiss, followed it to the scene of the tragedy, where she found the man who had left her in the full vigour of health, lying terribly mutilated beneath a tree. Full of anguish, St. Margaret hastened home; but she was refused admittance by her stepmother, who was, not unnaturally, sceptical as to the reality of her repentance. For some little time the poor girl wandered aimlessly about, until it was revealed to her that she would find peace at Cortona. Thither she repaired, and entering the church of a Franciscan convent bare-foot, with a rope round her neck, she fell on her knees before the altar. Here she was found by some of the brethren, whom she entreated to receive her into the Order as a penitent. At first her petition was refused, on account of the greatness of her wrong-doing; but in the end she was permitted to enter the third Order of St. Francis, and it is related that the first time she knelt before the crucifix, after her admission the Saviour bent His head in token of His full forgiveness. St. Margaret lived for twenty years after her conversion, and won the loving respect of the nuns in her community by her unwearying devotion and self-denial. She died in 1297, and was buried at Cortona, where later a beautiful church, designed by the Pisani, was erected in her honour. On her canonization in 1728, her remains were translated to an ornate shrine; but the tomb in which her body was first laid is still preserved in a lateral chapel, and is adorned with a recumbent figure of the Saint and appropriate bas-reliefs, including one of St. Mary Magdalene anointing the feet of the Saviour.

It is customary to represent St. Margaret of Cortona as a beautiful young girl either in the robes of a Franciscan nun or the dress of an Italian woman of the lower class. A skull and a dog are generally introduced at her feet, the latter pulling at the hem of her skirt, in memory of the incident related above, and she usually clasps a cross, with or without the other instruments of the Passion. In a painting now in the Pitti Gallery, Florence, Lanfranco has represented the Italian

Magdalene in an ecstasy of devotion, upheld by two angels, whilst Christ appears above in glory, and she is also introduced in Andrea del Sarto's 'Assumption of the Virgin,' in the same collection, kneeling opposite to St. Nicolas of Bari before the empty tomb of the Mother of the Lord.

St. Sitha or Zita, the patron Saint of Italian domestic servants, was a lowly maiden of Lucca, who won a great reputation for sanctity, and was credited with performing various miracles on behalf of her fellow-citizens. At the age of twelve she entered the service of the Fatinelli family, with whom she remained until her death in 1272. It is related that she was at first very harshly treated, but gradually won the love and confidence of her master and mistress, who in the end gave her the management of the whole household. The special emblems in art of St. Sitha are a pitcher, which she holds in her hands or is offering to the lips of a beggar, in memory, it is supposed, of water having been more than once turned into wine for the benefit of those to whom she ministered; a key, in token of the trust reposed in her, or, according to some, in allusion to a legend that one night when she was returning home very late from some errand of mercy, she found the city gates closed against her, and was let in by the Blessed Virgin; and roses held in her apron, because one day the provisions she was taking to the poor are said to have been changed into roses to save her from reproof.

St. Serafina, or St. Fina, as she is generally called, was also of very lowly birth, and would probably have been forgotten long ago but that her legend is the subject of the frescoes, considered the masterpieces of Ghirlandajo, on the walls of the chapel in which she is buried in the cathedral of S. Gimignano, her native town. St. Fina devoted her whole life to working for others. On her death-bed St. Gregory the Great is said to have appeared to her to tell her that her home in heaven awaited her, and as she was borne to the grave she is credited with having raised her dead hand to bless her old nurse, who was walking, sobbing, beside the bier. The fresco of the burial of the Saint is a remarkable picture of contemporary life, the artist having introduced in it portraits of himself, and of the dignitaries of the Church with other notables of the town at the time at which he lived, at the same time preserving the quaint mediævalism of St. Fina's own day, the whole composition

being full of religious feeling. In the apparition of St. Gregory the figure of the sleeping maiden is remarkably beautiful, recalling that of St. Ursula in Carpaccio's well-known painting in the Venice Academy.

St. Rosa of Viterbo is chiefly famous for having incited the people of her native town to rise against the Emperor Frederick II., for which reason she is sometimes represented, as in a painting by Sebastian Gomez, haranguing a crowd. She was born about 1220, and led a solitary life in a cell adjoining a Franciscan convent. She died in 1261, and was buried in a church named after her at Viterbo. Her special emblem in art is a chaplet of roses, or roses held in her hand or apron, probably merely in allusion to her name. Effigies of St. Rosa are numerous in central Italy; there is a fine statue, for instance, in S. Spirito, Siena, and she is introduced in an 'Assumption of the Virgin,' now in the Florence Academy, by Paolino da Pistoja.

St. Clara of Montefalco, who is claimed as a member of their Order alike by the Augustinians and the Franciscans, was born in 1275, and, after winning a great reputation for holiness in the neighbourhood of her birthplace, died in 1308. She is generally represented, as in a painting in S. Spirito, Florence, in the dress of a Franciscan nun, and her emblems in art are three balls held in one hand or a pair of scales, in one of which are two balls, whilst in the other is only one, all having reference to a tradition that on the death of the Saint three globules were found in her heart, two of which when weighed were found equal to the third, a phenomenon taken to symbolize the Holy Trinity. Sometimes these strange emblems are replaced by one of yet more extraordinary significance: a heart split open, on which are engraved the instruments of the Passion, on one side the Saviour on the cross, the nails and the spear; on the other, the crown of thorns and the scourge, all of which, according to one version of the legend of St. Clara, were found imprinted on her breast when her body was prepared for burial.

St. Juliana Falconieri is greatly revered on account of a remarkable miracle said to have taken place on her death-bed, when the consecrated Host, which was about to be administered to her by the priest in attendance, disappeared. It was found afterwards resting on her heart, and for this reason the Saint is generally represented, either lying in bed with the sacred food

upon her breast, or kneeling in rapt devotion, a slit in her robe above her heart revealing the Host. Little is known of the life of St. Juliana, except that she belonged to a noble Italian family, was born about 1270, and died in a convent at Florence in 1340. She was, however, one of the first nuns of the Order of the Servites, founded by St. Filippo Benozzi, and is generally represented in the robes worn by them. A death's head at the feet of St. Juliana symbolizes her contempt for the joys of life, a lily her purity, and a rosary her devotion to the Blessed Virgin.

Of St. Agnes of Monte Pulciano many wonderful legends are told. A native of Tuscany, of noble birth, she early showed such devotion to the Saviour that at the early age of nine years, her parents allowed her to enter a Franciscan convent, of which in course of time she became Abbess, dying in it in 1317, when she was only forty-three years old. One day, when St. Agnes was praying before an image of the Blessed Virgin, the Divine Child is said to have come down from His Mother's arms to embrace her, and before He left her, He gave her a cross He was wearing round His neck. For this reason the Saint is generally represented wearing a veil and mantle covered with tiny white crosses, whilst above her appear the Holy Mother and Child. Sometimes crosses are seen falling like snow around the kneeling Saint, for it is further related that when she took the veil, the floor of the church was found to be covered with crosses when the ceremony began. More rarely the much-favoured Saint is receiving the Blessed Sacrament from an angel, or lying in an open tomb surrounded by her votaries, and occasionally she is seen lying dead on her bier, yet raising one foot as St. Catherine of Siena bends down to kiss it, for it is said that just before her burial the celebrated nun came to do her homage, and St. Agnes raised her dead foot to meet the caress. St. Agnes was interred in her own chapel at Monte Pulciano, but her remains were translated in 1475 to S. Domenico at Orvieto, which owns a good representation of her, with the emblems of a lamb, in allusion to her name, a lily in memory of her purity, and a book in token of her love of meditation.

CHAPTER XX

SAINTS FRANCIS AND CLARA OF ASSISI

PERHAPS no personality of mediæval times has exercised a greater immediate influence over those with whom he was brought in contact, or a greater fascination over the imagination of others, than has the simple-minded, loving-hearted, unselfish, but, it must be admitted, somewhat self-willed St. Francis of Assisi. As a child so fond of gaiety and fine clothes that he was likened to a prince by his playfellows, as a man so hostile to all enjoyment or comfort that he grudged himself a crust of bread; there was yet nothing complex about his character; his aim was a single one: to merge his own individuality entirely in that of the Master he served, and if, as many cannot fail to think, he was mistaken in his view of what would please that Master, none who read the pathetic story of his life can withhold from him their sympathy and admiration.

St. Francis was born in 1182 in the little mountain town of Assisi, and was the only child of Pietro Bernardine, a wealthy silk merchant, and his wife Pica. The former was absent on business when the little one arrived, and the child received the name of Giovanni, but his father altered it to Francesco on his return, because he hoped that his own love of France would be shared by his heir.

No special incidents marked the early years of the future Saint, but when he was about fifteen a long smouldering feud between his native town and Perugia broke into open warfare, and in the struggle which ensued, the young Francis was taken prisoner. For a whole year he was shut up in a dungeon, and during this lonely time he had the first of the many visions which had so much to do with his final resolution to renounce the world. Lying on his hard couch, he fancied himself in a beautiful palace surrounded with all manner of costly jewels, suits of armour, weapons, etc., but each object was marked with a cross, and as the dreamer gazed at them in astonishment, Christ Himself rose up amongst them, whilst from His lips fell the significant words: 'These are the riches I reserve for My followers, and the weapons they are to use in My service.'

On his return home the young man seemed graver and more reserved than before, but this was attributed to the suffering he had undergone. As time went on he became the idol of his fellow-citizens, who called him Felix Mercator, and he did indeed appear to be a most happy merchant, for his parents grudged him nothing, and his father looked forward to his becoming his partner in an ever-increasing business. When St. Francis was about twenty-five years old, however, a serious illness overtook him, and on his recovery he announced his intention of joining the army. His parents were at first rather disappointed, but soon gave their consent, for as his mother pathetically said, 'He is more like the son of a prince than ours,' and when later she was reminded of these words she is said to have remarked, 'If he lives like the son of a prince now, he shall hereafter be the child of God,' a prophecy fulfilled only too soon for her happiness.

Delighted at getting away from the monotonous business of buying and selling, the young soldier started with a number of kindred spirits to aid the cause of Count Gauthier de Brienne in Sicily, and it is related that as he rode through the gates of Assisi, he met an old friend, once an officer of great renown, but now through his own imprudence a beggar vilely clad, who asked alms of him. Touched with compassion, St. Francis took off his richly-decorated cloak, and gave it to the man in exchange for his tattered garment, continuing his journey unmindful of the laughing comments of his comrades. A little further on this very impressionable warrior sold his horse, to give the price to a priest, who had asked for aid in building a church, and then tramped gaily on on foot until he was able to procure another steed. Incidents such as these were now of frequent occurrence, and have been often quoted as significant signs of the approaching change in St. Francis' views of life; but the real awakening appears to have occurred at Spoleto, where a sudden illness overtook him, compelling him to remain behind alone. The little troop of Italian soldiers went on without him, and he was left to struggle as best he could through the suffering and depression of a severe attack of fever. Kind friends, however, rose up around him. He was tenderly nursed back to health, and he was hoping to be able to rejoin the army, when a second vision was vouchsafed to him, which threw a vivid light upon the meaning of the first, in which he



Naya photo]

ST. FRANCIS OF ASSISI
By Donatello

[S. Antonio, Padua

had, it seemed, overlooked the significance of the sign of the Cross. This time he thought he heard his Saviour say: 'Can the Master or the servant do the greater service?' and with trembling lips he replied, 'The Master.' Yet again the Divine Voice fell upon his ear: 'Why dost thou, then, forsake Him for His servant?' In an ecstasy of eager devotion, the young man cried: 'Lord, what wouldst Thou have me do?' and quickly came the solemn response: 'Return home, for as yet thou hast not understood My will.'

As soon as his strength returned to him, St. Francis, not without strange misgivings, retraced his steps to Assisi, and, riding up to his father's house, astonished his parents by telling them that he had left the army, and come home to await orders from on high. They thought the strange change in him, which they could not fail to notice, the result of his illness, and at first let him go his own way, trusting to time to restore to him his old light-heartedness. Now and then an apparent return of his high spirits cheered them, for Francis would don his gay clothes and join his friends in their revels; but even then he was subject to strange fits of abstraction, and it is related that one night after a merry supper, when the young revellers were singing in the streets of Assisi, his silence made one of them laughingly charge him with being in love. To this accusation he replied with a fervour that astonished his hearers: 'Yes, indeed, I am, with a bride more noble, more fascinating, more pure than any one your imagination can conceive.' Wondering at this strange answer, and overawed by a look in the face of their friend such as they had never seen before, a sudden silence fell upon the party, but in after years each knew that the unknown bride must have been the 'Lady Poverty,' with whom their beloved Felix Mercator was even then becoming enamoured.

It seems to have been soon after this significant incident that the final orders for which St. Francis was waiting came to him. He was kneeling at prayer in the ruined Church of S. Damiano, when he heard again the voice of Christ, now become so familiar to him, saying, 'Francis, it is My will that thou repair My church.' Taking the words, as was his wont, literally, and delighted to have at last a definite task to do, the young man lost no time in obeying. Rushing home, he proceeded to appropriate and sell some of his father's merchandise, and hastening back with

the price he offered it to the priest of S. Damiano for the restoration of his church. The holy man, astonished at the sudden offer, asked where the money came from, and on St. Francis telling him the truth he refused to accept it. Moreover, Bernardine was not unnaturally incensed at his son's arbitrary action, and took him very severely to task. The young man eagerly justified himself, and in the end the matter was referred to the Bishop, who, though he condemned the theft and ordered restitution of the money, tried to encourage the culprit by telling him that God would doubtless show him some other way of fulfilling His will.

Unfortunately, these kind words did but add fuel to the fire, for St. Francis, in despair at the result of what he had looked upon as an act of obedience to a divine command, tore off his upper garments, and flung them with the money at his father's feet, with the bitter words: 'Henceforth I recognise no father but Him who is in heaven.' He then rushed out of Assisi, and hid himself in a cave in the mountains near by. There he was sought out by the priest of S. Damiano, who persuaded him to return home with him, and endeavoured without success to reconcile him with his father.

The die was now cast, and henceforth St. Francis knew indeed no parents but God. He resolved to rebuild with his own hands the church in which he had received what he considered his marching orders, begging from door to door the money to buy the materials, and content with such broken food as was bestowed upon him as alms by the charitable. That he might, had he conciliated his father, have secured his help in his pious purpose, does not appear to have occurred to him, and he welcomed every obstacle in his path as a trial of his patience and faith, to be overcome by prayer and fasting, not by the solicitation of earthly help.

For the next few years St. Francis remained at Assisi working unceasingly at his self-imposed task, and by his uncomplaining resolution living down the scorn with which his strange behaviour was at first regarded. Soon he had a band of willing helpers, so that in a comparatively short time the church was fully restored. It is painful to think, however, of what the parents of this much loved only son must have felt when they saw him, as they must continually have done, pass their door, his once sturdy frame emaciated by privation, his

handsome features worn with fasting, yet lit up with the fire of a martyr's zeal for renunciation. Many a time, it is said, did his mother endeavour to obtain an interview with the young ascetic, but he looked upon all natural affection as a temptation to weakness, and at last the poor woman accepted the situation, making no further efforts to get speech with the son who had once turned to her in every need. Of the father, who no doubt also yearned after the child of so many hopes, no more is told; but he is supposed never to have betrayed any signs of relenting in his harsh judgment, and if he regretted that he had not shown more forbearance at a critical time, he kept that regret to himself.

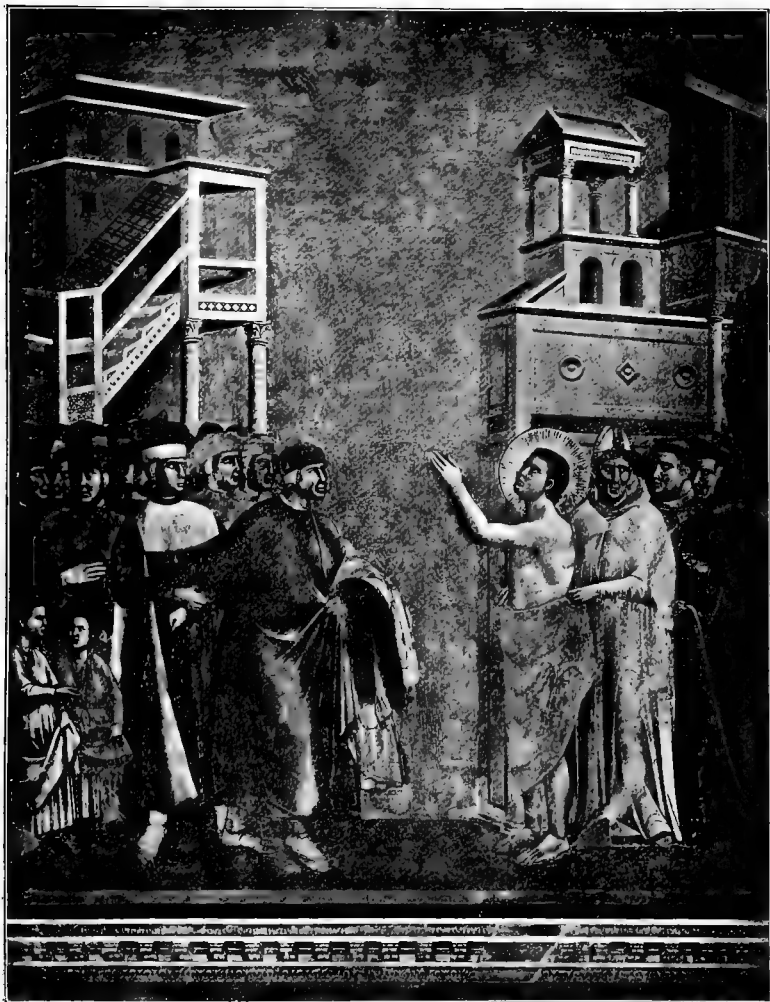
What time he could spare from his church-building, St. Francis devoted to the care of lepers, and he is said to have constantly walked over from Assisi to visit a hospital at Gubbio, singing happily to himself by the way, and, says an old chronicler, 'praising God for all things—for the sun shining above; for the earth, whom he called his mother; his sister the moon; the winds which blew in his face; the pure, precious water; the merry fire with its crackling flames; and the stars above his head—saluting and blessing all creatures, whether animate or inanimate, as his brethren and sisters in the Lord.' Waylaid one day by robbers, he greeted them with the words, 'I am the herald of the Great King'; and when, angry that the herald owned nothing worth taking, they flung him into a ditch, he did but rejoice the more that his King counted him worthy to suffer for Him. If he came across a leper in the street from whom all passers-by were shrinking away in disgust, he would stop and embrace him, no harm ever resulting to him from the contact, for from first to last the young enthusiast appears to have borne a charmed life.

When the church of S. Damiano was completed, St. Francis turned his attention first to that of St. Peter and then to that of S. Maria degli Angeli, both of which he restored. He then took up his residence in a little cell adjoining the latter, on a slip of ground known as the Porziuncola, or 'little portion,' then belonging to a Benedictine convent, which was later given to the Brotherhood of St. Francis. There the recluse humbly awaited instructions as to his further course of action, and once more a message came to him, this time, as it were, accidentally, for one day when in church the following words of the Gospel fell on

his ears with a fresh significance: 'Provide neither gold, nor silver, nor brass in your purses, nor scrip for your journey, neither two coats, neither shoes nor yet staves, and as ye go preach, saying, The kingdom of God is at hand.' Could anything be clearer? 'Here,' cried St. Francis on leaving the sacred building, 'is what I wanted; here is what I have sought,' and tearing off his shoes with eager haste, he flung them from him, threw aside his staff, replaced the girdle confining the coarse brown woollen tunic, which was already his only garment, with a piece of rope, and set forth to preach the Gospel in the towns and villages near his native place.

Thus quietly and unostentatiously, on St. Barnabas' Day, 1208, when St. Francis was in his twenty-seventh year, was inaugurated the first of the great Mendicant Orders, which were in the course of the next few centuries to revolutionize society, and to attract to their ranks many of the noblest men and women of every country of Europe. The burning eloquence of the missionary, for such he had now become, quickly won him many disciples, amongst whom three: Bernardo di Quintavalle, Pietro di Cattano, and Egidio, a simple citizen of Assisi, became his devoted companions and friends, whilst a fourth, the noble maiden Clara of Assisi, whose story is related below, fired by his example, herself became the foundress of a society on lines similar to that of her great teacher.

Very soon St. Francis recognised the necessity, if his work were to become of permanent value, of binding his followers together by a definite rule of life, and of obtaining for that rule the sanction of the Pope. He had already finally made up his mind that absolute poverty alike of the individual and of the community must be the most essential principle of all, and it was this decision, so hostile to every natural instinct of humanity, that first caused the little rift within the lute of perfect harmony between him and his adherents, which, as it widened, saddened the last years of his life. At the outset, however, so great was the personal fascination exercised by St. Francis, that no objection was raised by any of those whose friendship he had already won, and he set off happily for Rome to lay his cause before Pope Innocent III., who, though he received the enthusiast courteously, at first absolutely declined to have anything to do with the proposed institution. A dream in which he saw the Lateran tottering as if about to fall, whilst



[Alinari photo]

[Upper Church, Assisi]

THE RENUNCIATION OF ST. FRANCIS

By Giotto

his brown-frocked visitor upheld it on his shoulders, is said, however, to have convinced His Holiness of his mistake, and he sent for St. Francis the next morning to inquire further into the matter. After a long interview, Innocent confirmed the rule submitted to him, gave St. Francis full permission to preach, and dismissed him with his blessing.

Back again at Assisi, St. Francis lost not a moment in beginning the work to which the rest of his life was to be devoted. He took up his residence in the little cell already hallowed by so many prayers, and with the aid of his disciples built a number of similar huts around it for their accommodation. The name of *Frati Minori*, or the Lesser Brethren, given to the new Order, was in accordance with the humility which was to be the distinctive characteristic of its members, who were sent forth two by two to preach the Gospel, not only in Europe, but in North Africa, owning absolutely nothing but the coarse robes they wore, and the rough hempen girdles, to which they owed the name of Cordeliers sometimes given to them.

Ten years after his return to Assisi, St. Francis held the first Chapter of his Order, at which no less than five thousand of the brethren assembled, whose wants were eagerly ministered to by the people of the neighbourhood. At this great gathering—called in the history of the Franciscans the Chapter of *Storearum*, in memory of the straw booths in which the brethren slept—St. Francis told his disciples that he proposed to go to the Holy Land and Egypt, in the hope of winning over the Sultan to the true faith, and perhaps being himself counted worthy to suffer martyrdom in the land where his Master had died. Many who listened to his thrilling words on this occasion thought that they should look upon the face of their leader no more; but they were mistaken, for much to his own disappointment St. Francis lived to return home, having been treated by the Turks as a harmless fanatic, whom it was their duty to protect from injury, but whose most eloquent orations made absolutely no impression upon them.

St. Francis returned to Italy with a feeling of deep dejection at the ill success of his mission, and his spirits were still further depressed on his journey through his native country by finding that innovations had been introduced in the Order that were altogether hostile to the principle of poverty on which he set such

store. The story goes that he appeared suddenly at Bologna, and as he was about to preach, as was his wont, in the principal square, he noticed a beautiful building, and asked what it was. 'The Convent of the Frati Minori,' was the reply, and horror-struck at what he heard, the angry monk proceeded at once to have all the brethren in the house, the sick and suffering as well as the hale, turned into the street; a proceeding which was considered perfectly justified under the circumstances, and met with no opposition. After this stormy incident St. Francis resumed his journey to preside at a great Chapter of his Order held at Assisi, at which St. Dominic and St. Antony of Padua are both said to have been present, and at which the founder legislated anew for what had now become a vast and widely-scattered Order. At this important meeting the way was also prepared for the foundation of yet another branch of it, that known as the Tertiary or Third Order (the second being that founded by St. Clara), which was to gather into the all-embracing organization those who were unable to leave the world, but would gladly serve God in the state of life to which He had called them.

In 1223 St. Francis went to Rome to obtain from the Pope full recognition for the great institution in its new development, and having won all he sought, he returned to Assisi with a feeling that the work of his life was done. Henceforth he withdrew more and more from active interference in the affairs of the Order, spending much of his time in prayer upon the mountains near his cell, and a year later he resigned his position of Superior to take up his abode in a lonely cave on Monte Alverno, paying only occasional visits to his convent. His last public act was to go to Rieti for an interview with the Pope, and whilst there began the illness which ended in death. It was only with great difficulty that St. Francis was able to return to Assisi, but his journey home, painful though it was, resembled rather the triumphal march of a conqueror than that of a humble monk; crowds falling on their knees to ask his blessing as he passed, and hundreds following in his train. Towards the end St. Francis became too weak to walk, and was carried in a litter to his old cell in the Porziuncola, where he dictated his last instructions to his monks, ordering that his body should be buried in the common place of execution outside the city walls. Just before the end the dying Saint asked to be placed upon

the ground, and to have the passage in the Gospel read to him, beginning with the words, 'Before the feast of the passover,' and when his request had been complied with, he recited himself part of Psalm cxlii., his voice sinking into silence with the words, 'Thou hast dealt bountifully with me.'

Thus, on October 4, 1226, passed away one of the greatest men of the century, and the breath had hardly left the suffering body before it became the object of the intense veneration of all who had learnt to love St. Francis during his remarkable career. Ignoring his desire that he should be laid in a lowly and nameless grave, the body was taken the day after the end, attended by all the clergy of the neighbourhood and a vast concourse of monks and lay mourners, to be buried in the very heart of Assisi, in the Church of St. George; the procession pausing for a few minutes on its way at the gate of the Convent of St. Clara, that she and her nuns might bid their spiritual father a last farewell. Two years later the founder of the Franciscan Order was canonized by Pope Gregory IX., and the building of the great church dedicated to him was begun, to the expense of which nearly all the rulers of Christendom contributed. In 1230 the remains of the Saint were translated to the new church with extraordinary pomp, and they are supposed still to rest beneath the high altar, although none know the exact spot, it having been kept secret, lest so great a treasure should be stolen.

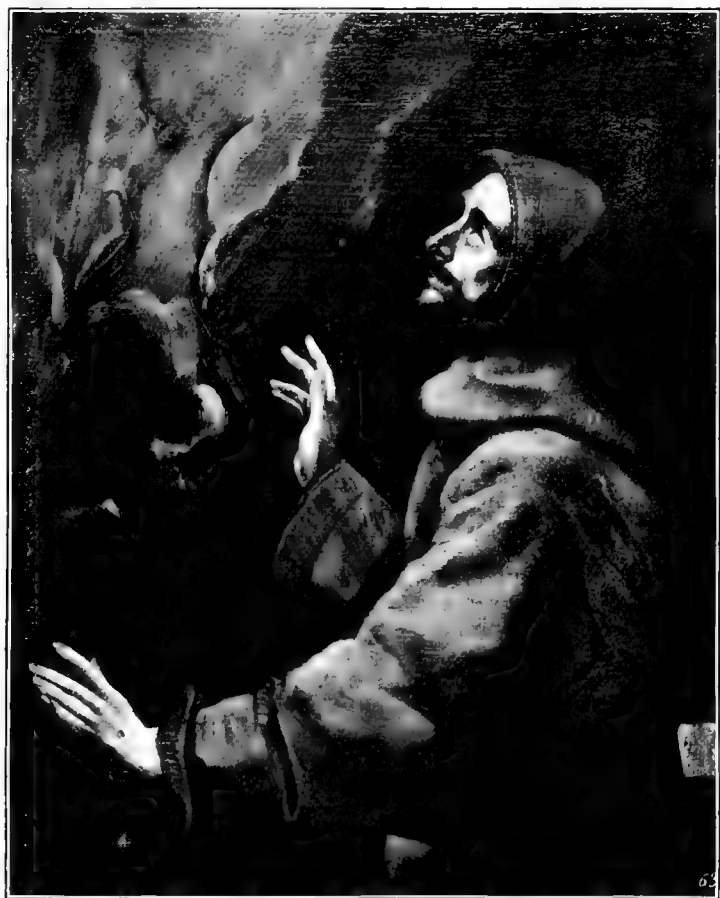
These, the uncontested facts of the life, death, and interment of St. Francis, have been supplemented by many quaint and poetic legends, reflecting not only the unique character of the man whose strange experiences suggested them, but also the spirit of an age when all things seemed possible, to the simple faith of those who felt themselves to be still in direct touch with the unseen world.

First in order of importance, though not in date, was the remarkable vision said to have been vouchsafed to St. Francis on Monte Alverno, when, after he had fasted for forty days in his solitary cave, and the flesh was altogether subdued to the spirit, there appeared to him a gleaming six-winged seraph, having the hands and feet stretched out as on a cross, two wings raised above the head, two stretched out in flight, and two folded about the body. As the kneeling Saint gazed in wondering awe at his celestial visitor, his heart was pierced with a

realization of the suffering of the crucified Redeemer, whilst on his brain was impressed the conviction that he, humblest of the humble though he was, should henceforth in his own body bear the tokens of that suffering. In his great ecstasy St. Francis seems to have swooned away, and when he recovered consciousness he found, to his wondering awe, that in his hands and feet were wounds, such as those of Christ Himself. The recipient of this marvellous favour would fain, it is said, have hidden the remarkable proofs of the reality of his vision, but the rumour of the great event soon spread throughout the length and breadth of Italy, where St. Francis became known as the Seraphic Brother. Moreover, the incident is said to have had much to do with the extraordinary veneration in which the subject of the strange experience was held, although, as a matter of fact, it did not take place until his Order already numbered many thousands.

On another occasion St. Francis is said to have had a long interview with Christ, the Blessed Virgin, St. John the Baptist, and St. John the Evangelist, and the stone on which the Lord Himself is supposed to have rested was long held sacred. Still more wonderful was an interview with the Mother of the Divine Child, when one night, as St. Francis knelt in prayer, a glory shone around him, and the Blessed Virgin placed her precious little One in his arms. Yet again, when the holy man and one of his comrades were overtaken by a storm on the borders of the Po, a heavenly light dispelled the gloom, enabling them to pass safely over the troubled waters; when, after a long journey, St. Francis had sunk exhausted on the road, the water brought to him was turned into wine; when, weary and worn, he cried aloud, 'Oh, to hear once more the heavenly music of my home!' angelic voices at once broke upon the stillness. In a word, the self-denying visionary appeared at all times to be in such direct communion with the denizens of heaven, that his lightest wish was granted almost before it was spoken.

Equally beautiful are the stories told of the wonderful sympathy between St. Francis and the animal creation: a wolf which had long devastated the countryside became his devoted servant when he called him by the loving name of Brother Wolf, and never again dared to touch a lamb of the flock; the birds obeyed him at once, when, addressing them as 'little brothers, little sisters,' he bid them cease from interrupting



Moreno, Madrid, photo,

Sacristy of the Escorial

ST. FRANCIS OF ASSISI RECEIVING THE STIGMATA

By El Greco

To face p. 263

his preaching. Indeed, it is even claimed that he made up to them for this enforced silence by holding special services for them, in which teacher and taught all sang the praises of God together. One day when he was praying in a little boat on a lake a fisherman brought him a big fish fresh from the water ; but St. Francis restored it to its native element, and instead of swimming away the grateful creature remained beside the Saint, as if joining in his devotions, until it was dismissed with a blessing.

St. Francis is also said to have been constantly attended by two pet lambs he had rescued from a butcher, and those who went to take food to him when he was on Monte Alverno, reported that they often found him surrounded by wild creatures, with whom he appeared to be conversing familiarly.

On one of his journeys in Italy the holy man is said to have planted his staff outside the gates of Siena, where it took root and became a mighty tree, which was still flourishing in the seventeenth century ; when some workmen in his employ were suffering terribly from exhaustion, he is credited with having changed the water of a spring into wine for one hour for their benefit ; he restored one of his monks, who was apparently dying, by giving him bread which had been dipped in the oil of one of the lamps in his chapel ; in a word, all who came to him for help were healed of their sufferings, whether mental or bodily.

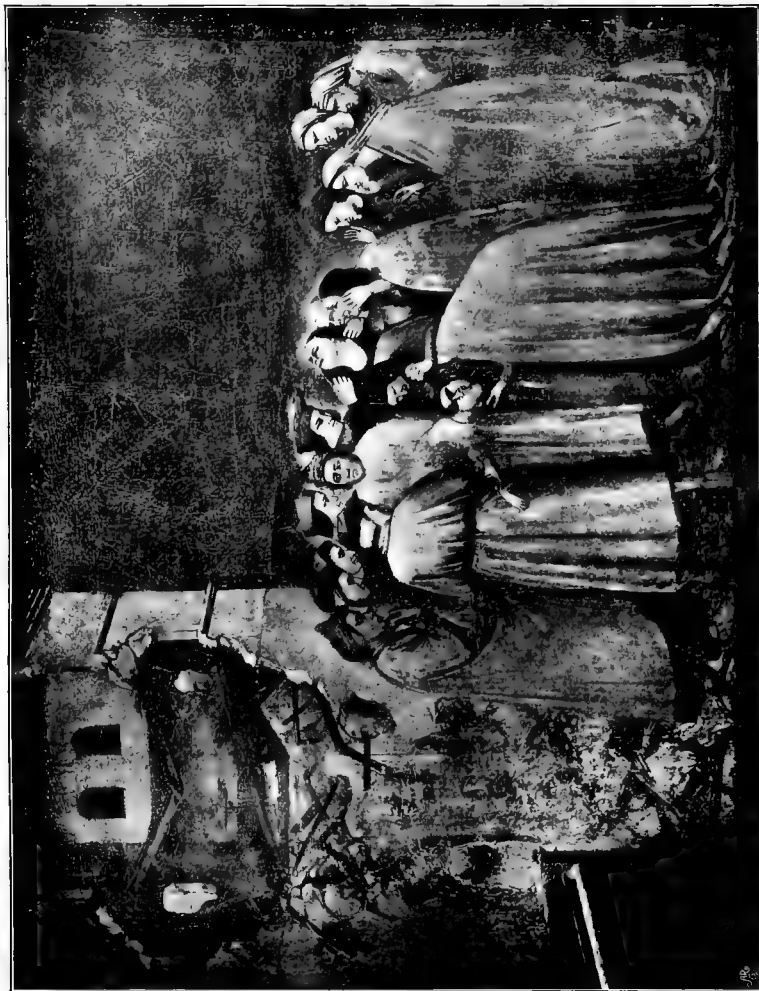
After the death of the greatly revered Saint, miracles multiplied at his tomb, and a tradition is still current in the neighbourhood of Assisi that decay has never touched his body, but that at the last day he will issue from the secret place of his interment, where he now stands erect, awaiting the summons to judgment.

St. Francis has nearly as many emblems in art as have the Evangelists or Apostles, and his figure in the long brown robe with the heavy hood, loose sleeves, and knotted rope girle, is of as constant occurrence in devotional pictures as is that of St. Peter or of St. Mary Magdalene. He is generally represented as a man in the prime of life, with worn and emaciated features, the tonsured head encircled by a more or less elaborate halo, the short, straight hair and forked beard of a dusky brown colour. His most distinctive emblems are, of course, the stigmata on his hands and feet, and other attributes are : a short cross held in one hand, in token of his intense devotion

to the crucified Redeemer, and a lamb at his feet, or kneeling at a cross upon an altar, in either case symbolic of his love of the Lamb of God. Occasionally, as on a rood-screen in Stalham Church, and on one in St. Mary's Church, Hempstead, both in Norfolk, a wreath of roses is given to St. Francis, and the following emblems are also now and then associated with him: a lily, in token of his chastity; an open book, in allusion to the rule given by him to his Order; a scroll bearing the words '*Deus meus et omnia*,' which were often on his lips; a skull, because of his triumph over death; a globe at his feet on which he is trampling, figuring his renunciation of the world; a centaur crouching near him, that fabulous beast being an emblem of the brute force which St. Francis so often subdued to his will; a crescent, in memory of his missionary journey to the east; and a church, on account of the many places of worship he built or restored. The Holy Child in a manger is sometimes introduced behind St. Francis, some say because the Saint was himself born in a stable, his mother having, as was the custom with devout women in mediæval times, withdrawn to one just before his birth, whilst others assert that the Infant Saviour lying on His lowly couch, appeared one day to the holy man, when he was praying in a wood. A star above the head of St. Francis recalls a tradition that at his death a meteor flashed across the sky, in token of the entrance of his soul to bliss; angels above his head playing on instruments of music, commemorate the miracle related above; snow beside him, a tradition that he used to roll in it in the winter to mortify the flesh; and birds flying about his head, recall the sermon he is supposed to have preached to his feathered friends.

To note but the most important of the masterpieces of art in which St. Francis appears as an accessory figure would require a volume. Scarcely a painter or sculptor, of whatever nationality, of the early revival, the golden age, or the late renaissance of art, has failed to introduce the much-loved ascetic of Assisi; even Fra Angelico, in spite of his bitter hostility to the Franciscans as a body, succumbing to the charm of the personality of the famous monk. St. Francis has an honoured place in the saintly friar's '*Great Crucifixion of San Marco*';*

* See vol. i., p. 174.



Alinari photo.

ST. FRANCIS RESTORING A CHILD TO LIFE

By Giotto

Lower Church, 1268

and his 'Meeting with St. Dominic' is a wonderful realization of the characters of the two strangely contrasted ascetics. Andrea del Sarto introduced St. Francis in his 'Disputa,' now in the Pitti Gallery; the great ascetic appears in Correggio's 'Marriage of St. Catherine'—now owned by Dr. Frizzoni of Milan—and also in the same master's 'Madonna of St. Francis,' in the Dresden Gallery. Francia, who is said, however, to have given his own features to St. Francis, introduced him in his 'Nativity' and 'Annunciation,' both in the Bologna Gallery; and in Titian's famous 'Pesaro Madonna' at Venice St. Francis kneels beside the donor.

In the sacristy of the church of S. Francesco at Assisi is preserved what is considered an authentic portrait of St. Francis. In a painting by Stefano di Giovanni Sarsetti at Siena he is represented as the Seraphic Brother in a glory of winged cherubs; whilst beneath is a very quaint collection of emblems of worldly vices, including a warrior, on whom the Saint presses one of his pierced feet, and a scholar seated beside a printing-press. In the series of medallions by one of the Della Robbia on the Piazza di S. Maria Novella at Florence, the heads of Saints Francis and Dominic are of remarkable beauty; in the Cathedral of Siena there is a fine statue of St. Francis, begun by Torrigiano, and said to have been completed by Michael Angelo; and on the wall of the Seminale Patricale, Venice, is a painting by Rubens, which gives the impression of being founded on an actual portrait of St. Francis, as does also one by Ribera in the Pitti Gallery, Florence.

It is, however, of course, in the numerous series of scenes from the life and legend of St. Francis in Italian churches and elsewhere, that the unique character of the devoted lover of poverty is most clearly brought out. Of these the earliest in date, and also, perhaps, still the most complete, in spite of the faded condition of many of them, are the frescoes in the Upper and Lower Churches at Assisi, executed during the first half of the thirteenth century, when the honour in which St. Francis had come to be held was almost as great as that given to our Lord Himself. The fact that the building of this double church coincided with the dawn of the art revival that two centuries later was to culminate in the golden age of painting in Italy, gives a yet greater interest to the decorations on its walls, for they illustrate in a very remarkable manner the pro-

gress of the movement, and form something like an epitome of the history of art in Italy between 1200 and 1400. The frescoes in the Lower Church are supposed to have been begun by Giunta Pisano, and continued by Cimabue, but it is only those by Giotto which are still decipherable. These consist of four scenes on the groined ceiling: 'St. Francis wedding Poverty,' 'The Triumph of Chastity,' 'The Taking of the Vow of Obedience,' and 'The Glorification of St. Francis.' In the Upper Church are given twenty-eight scenes from the life of St. Francis, some by Giotto, some by his pupils and other contemporaries, which include all the incidents related above, with several others, such as 'St. Francis stepping on a cloak' flung on the ground for him to walk over, by a man who prophesied his future greatness whilst he was still in his father's home; St. Francis carried up to heaven in a chariot of fire, in memory of a tradition that his soul was one day taken to the presence of the Lord whilst his body lay rigid upon the ground; St. Francis driving out of Siena a number of evil spirits, which are said to have plagued the city greatly till he came to its aid; the Infant Saviour awaking in the arms of St. Francis whilst the latter is constructing a crèche on Christmas Eve; the death at a banquet of a young nobleman whose end had been predicted by St. Francis; the apparition of the great friar at the Council of Arles when St. Antony of Padua was preaching; St. Francis appearing to Gregory IX., and showing to him the wound in his own side to convince the Pontiff of his worthiness to receive canonization—with various other after-death miracles.

Very interesting also are the frescoes by Giotto in S. Croce at Florence, and the bas-reliefs by Benedetto da Majano on a pulpit in the same church. Beautiful representations of separate subjects from the wonderful story of St. Francis are his 'Vision' by Murillo in the Prado Gallery, Madrid, in which the crucified Saviour bends from the cross to place one hand lovingly upon the shoulder of the kneeling monk; the 'Christ and St. Francis' in the Museo Poldi, Pezzoli, by Crivelli, in which St. Francis kneels at the feet of the Saviour, who clasps His cross with His right arm and gives His kneeling worshipper blood from His wounded side; and the two scenes of the Altarpiece by Domenichino in S. Maria della Vittoria, Rome, 'The Blessed Virgin placing the Holy Child in the arms of the Saint,' and the 'Reception of the Stigmata.'

The story of St. Clara of Assisi is inseparably bound up with that of St. Francis, and reflects in an even more remarkable degree than does that of her spiritual guide, the state of public opinion with regard to the peculiar sanctity of a monastic life at the time at which she lived.

St. Clara was the eldest daughter of Favorino Sciffo, a noble knight of Assisi, and was born in 1193. She early became celebrated for her beauty and charm, but when she was still quite a girl she was converted by a sermon of St. Francis, in which the famous ascetic dwelt with his usual fervent eloquence on the beauty of a life devoted entirely to God. The young girl sought out the preacher, and consulted him as to what she should do, and he advised her to leave home to become a nun, appointing the following Palm Sunday for the reception of her vows. Apparently without a word of warning to her parents, who were devoted to her, St. Clara went with them and her sisters to the usual service on that day. When the rest of the congregation went up to the altar, as was the custom, to receive the blessed palms, she remained kneeling in her place, absorbed in prayer. The officiating Bishop, struck with the rapt expression of her beautiful face, left the altar and himself brought the palm to her. She accepted it, as it were, unconsciously, and still knelt on, till her mother roused her by telling her it was time to return home. Late that same evening St. Clara slipped away from her parents' house, and presented herself at the door of the Franciscan chapel, humbly craving admission as a poor penitent. She was expected, and St. Francis, at the head of his little body of monks, received her joyfully, and led her to the altar, where she put off her gay apparel to don a coarse robe, such as that worn by the Frati Minori. Then, as she knelt in a feverish ecstasy of devotion at the feet of St. Francis, he cut off her beautiful hair with his own hands. 'Do with me as thou wilt,' she is said to have cried to him, 'I am thine! My will is consecrated to God; it is no longer my own!' a sentence, if it were really uttered, singularly significant of the confusion of issues, which could thus hope to combine adoration of the minister with the worship due to the divine Master alone!

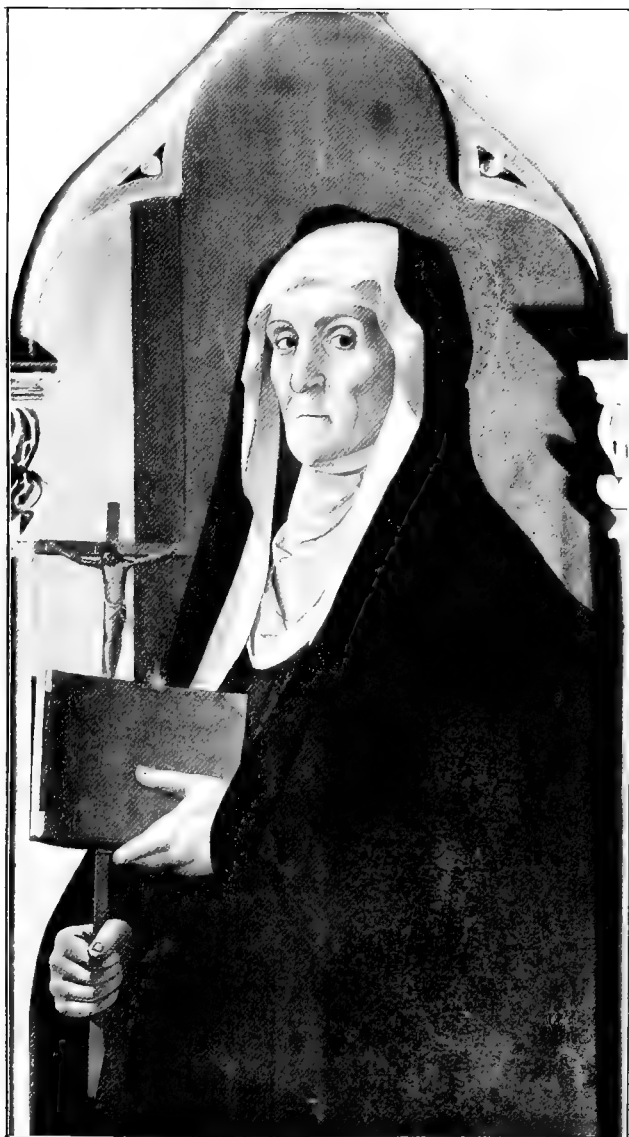
To these passionate words St. Francis replied by telling St. Clara to withdraw to the Benedictine Convent of S. Paolo, as he had not yet founded a nunnery of his own Order. She obeyed, and there she remained, in spite of every effort on the

part of her bereaved parents to win her back to them. Once some of her kinsfolk even broke into the chapel where she and the other nuns were at prayer, but St. Clara clung to the altar, calling on God to help her, and, fearing to commit sacrilege, her friends left her to her self-chosen fate. Soon after this she was joined by her sister Agnes, a child of fourteen, and later by her mother, who could no longer bear to be separated from her children. Several other highly-born ladies of the neighbourhood followed their example, and St. Francis set apart for the use of the new community a little house near the Porziuncola, appointing St. Clara to rule over it.

Thus was founded the second branch of the great Franciscan Order, to which the name of the *Povere Donne* or Poor Clares was given. The rule was as austere as that of the parent institution, St. Clara insisting from the first upon the literal fulfilment of the vow of poverty, refusing to allow any of her nuns to own any property whatever. On the death of her father, who, with a generosity which could scarcely have been expected from him, left her all his wealth, St. Clara at once gave everything away to the poor, retaining nothing for her community. The sisters begged their daily bread from door to door, and when supplies ran short, as they sometimes did, they fasted.

The fame of the extraordinary sanctity and austerity of the *Povere Donne* spread far and near, and, in spite of all the suffering the nuns had to endure, the Order increased in numbers with extraordinary rapidity. Branch houses were opened at Perugia, Arezzo, Padua, Venice, Mantua, and other cities, and so long as St. Clara lived the original rule was rigorously observed, but it was considerably relaxed after her restraining influence had passed away.

The most important incident which broke the calm monotony of life in the little convent at Assisi, in which St. Clara remained to the last, was the death of St. Francis, that nearly broke the brave spirit of the Abbess, so utterly was her life bound up with his. It is related that when the funeral procession halted on its way to the grave, and the little window through which the Blessed Sacrament was administered to the nuns was opened that they might gaze once more on their beloved leader, St. Clara cried in an agony of grief: 'Father, Father, what will become of us?' and, leaning out, she passionately kissed the emaciated hands, blind even to the



[Accademia, Venice]

ST. CLARA OF ASSISI
By Alvise Vivarini

sacred wounds upon them. Then, with a pathetic effort to rejoice at the release from the painful burden of the flesh, of the spirit of the loved one, she hurried to the sisters, and with trembling lips tried to speak to them of the heavenly happiness of him to whom they owed so much. The window was closed, the procession passed on, and St. Clara took up the burden of life once more; but though she survived her friend for twenty-seven years, she was never quite the same again. Grief and privation wasted her strength, and she gradually lost the use of her limbs; but from the bed she was unable to leave, she continued to rule with stern wisdom the many religious houses under her care, spending the time she could spare from prayer, in spinning material for garments for the poor.

It is related that one day, when the Madre Serafica, as St. Clara was lovingly called, was lying on her couch, her nuns all came rushing in, crying that a band of Saracens was at the gates of the convent, and would soon burst in upon them. Nothing daunted, the Abbess bid the terrified women have no fear, and to their intense astonishment she, who had not walked for many months, rose up, went to the chapel, took from it the sacred pyx, and, followed by all the sisters, carried it with her own hands to the gates. These were opened at her command, and as the rough warriors drew back in astonishment, she placed the holy burden upon the ground, fell on her knees, and began to sing the words, 'Thou hast rebuked the heathen, Thou hast destroyed the wicked,' at which the Saracens turned and fled, jostling each other in their haste to get away from what they looked upon as a most potent curse.

St. Clara died peacefully in 1253, and was at first buried in the chapel of her own convent, but her remains were translated later to a new monastery bearing her name, where they still rest. The patron saint of gilders, goldsmiths, embroiderers, and washer-women, possibly because there were many of these near the first home of the Poor Clares in London, St. Clara is also supposed to be the special protector of those who suffer with their eyes, her own having been weakened by much weeping. Strange to say, in spite of the very great veneration in which she has ever been held, not only in her native land, but throughout Europe, the Order of the Poor Clares having spread even to England, very few legends have gathered about the

memory of St. Clara, and the only miracle said to have been performed on her behalf during her life-time was a somewhat barren one, when she and St. Francis were together lifted from earth in an ecstasy of religious enthusiasm. It is related that St. Clara was visited in her seclusion by Pope Innocent IV. and many of the great dignitaries of the Church, but she could never be quite content, because St. Francis, whom she esteemed and loved above all others, seemed to avoid her society. In the quaint collection of stories from the life of the great ascetic known as *Il Fioretti*, or the *Little Flowers of St. Francis*, St. Clara is represented as longing greatly to be allowed to share just one meal with her hero, and some of his companions, touched by her importunity, are said to have urged him to yield in 'such a little matter,' declaring that his stiffness seemed to them not in accordance with Divine charity. Unable to resist this plea, the ascetic invited St. Clara to meet him in the Church of *S. Maria degli Angeli*, whither she joyfully repaired. A meal was prepared in the open air on the bare ground outside the sacred building, and as the two pure spirits conversed together of divine things, they were both suddenly ravished from earth to heaven, the glory that shone about them illuminating the whole town like a conflagration; an experience which is not, strange to say, commemorated in any work of art of importance.

It is usual to represent St. Clara as a careworn, middle-aged woman, with few traces of the beauty said to have distinguished her, wearing the gray tunic and black hood, which form the distinctive dress of the Poor Clares, with the knotted rope of the Franciscan Order. Her most constant emblem is a pyx held, as it always is, in both hands, in memory of the part the sacred Host played in her discomfiture of the Saracens; but occasionally, as in an old painting, supposed to be a portrait, in the sacristy of her church at Assisi, she holds a long-hilted four-armed cross, with what resemble two small holy-water sprinklers between the two pairs of arms, the meaning of which has not yet been explained. A lily, in token of her purity, is also often given to St. Clara, as in the beautiful wing of an altar-piece by Luca Signorelli, now in the Berlin Gallery, in which she is grouped with Saints Jerome and Mary Magdalene,* and in a quaint painting by an unknown

* For reproduction of this group, see vol. ii., p. 150.

hand in the Lyons Gallery she is offering her own heart to the Blessed Virgin. In many altar-pieces painted for Franciscan convents, St. Clara stands on one side of the Madonna and Child, and St. Francis on the other, or, as in the now defaced frescoes of her church at Assisi, St. Margaret or St. Agnes is opposite to her; whilst in a well-known painting by Moretto St. Catherine of Alexandria is her companion. The first nun of the Franciscan Order was also now and then introduced in English churches, notably on a rood-screen at Trimingham, Norfolk, and on a rood-loft at Collmpton, Devon.

Zurbaran has painted St. Clara taking her vows at the feet of St. Francis, Lucio Massari her 'Defiance of the Saracens,' and Murillo a 'Vision of the Blessed Virgin and Saints,' said to have been vouchsafed to her on her death-bed; but the most celebrated representations of the foundress of the Poor Clares are those included in the series of scenes from the life of St. Francis at Assisi and Florence, already described.

The three branches of the newly-founded Franciscan Order spread with extraordinary rapidity in Europe, and many traces of their presence still remain in England, where at one time there were no less than sixty-five houses belonging to them, of which Christ's Hospital was one of the most important. The name of Grey Friars preserves the memory of the monks in London, whilst that of the Minories is really a corruption of the Minoresses, as the Povere Donne were sometimes called. The ruined Abbey of St. Francis at Ennis in Ireland, and the modern church dedicated to the great monk at Ashton Gate, near Bristol, are further cases in point, and many old engravings exist in the public libraries of Great Britain in which are representations of Franciscan monasteries, that have been destroyed leaving no trace, in districts that were once dominated by them.

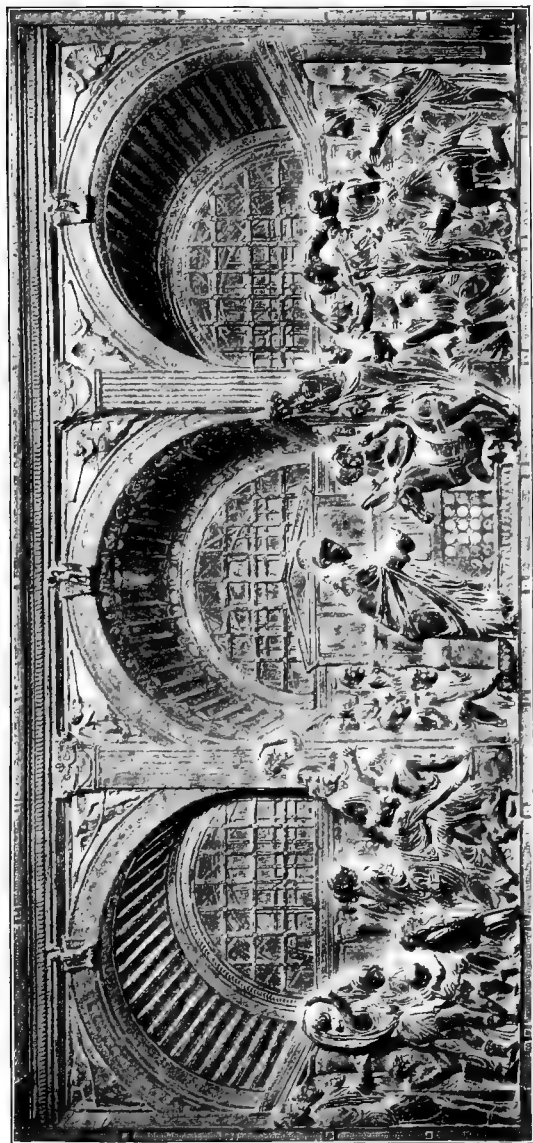
CHAPTER XXI

SAINTS ANTONY OF PADUA AND BONAVENTURA

AMONGST the many followers of St. Francis of Assisi who rose up in the thirteenth and fourteenth centuries, none was more thoroughly in touch with his spirit than was St. Antony of Padua, who combined with a deep insight into spiritual things,

an intellectual acumen, rare indeed amongst those who despised all learning but that which they considered necessary to salvation. In any rank of life St. Antony would undoubtedly have won distinction, yet it was his own free choice to subordinate everything to winning the knowledge which is promised to those who do the will of God.

The original name of St. Antony was Fernand Martins de Bulhom, and although his memory is inseparably connected with Padua, he was born at Lisbon in 1195. He is said to have been descended from the famous Godfrey de Bouillon, and whether this be true or not, there was certainly much in his character akin to that of the man who, when proclaimed King of Jerusalem, refused to wear a crown of gold where his Saviour had worn one of thorns. The son of noble parents, the young Fernand was sent as a day-scholar to the cathedral school of his native city, winning great esteem from his masters and fellow-students by his facility in learning foreign languages, a fact that led his father to wish him to become a diplomatist. At the age of fifteen, however, the boy declared his intention of becoming a monk, and he was allowed to withdraw to the Monastery of St. Vincent, to which only those of high rank were admitted. Finding the discipline not sufficiently severe, however, Fernand soon decided to go to the Convent of Santa Cruz at Coimbra, where it is said the first tokens of the special favour in which he was held in heaven were vouchsafed to him. One day when he was engaged in some lowly task, he heard the bell ring for the elevation of the Host, and as he fell on his knees he saw through a gap in the wall, which closed again immediately afterwards, the priest in the act of raising the Holy Sacrifice. Another day Fernand rescued the soul of a monk who was sorely persecuted by the Evil One, by merely throwing his cloak over the distorted form of the sufferer, crying upon God to help him, at which the devil withdrew discomfited. By degrees, in spite of the love he had won at Santa Cruz, Fernand became anxious to find a wider scope for his energies, and some Franciscan friars who had taken up their abode near his convent suggested that he should join their Order. He was still hesitating what to do, when the news reached Coimbra of the martyrdom of five Franciscan monks in Morocco, whose mutilated bodies were even then being brought to Portugal by a troop of noble knights under the orders of the



After photo.

THE MIRACLE OF THE MULE.
by Donatello

S. Antonio, Padua

To face p. 278

exiled Dom Pedro. According to tradition, the mule bearing the caskets containing the sacred relics refused to go to the great church for which their escort was bound, but made straight for the gates of the Convent of Santa Cruz, a miracle which greatly impressed all who witnessed it, and may possibly have had something to do with Fernand's final resolve to become a Franciscan monk. He is reported to have exclaimed as he watched the solemn ceremonies in honour of the martyrs, 'Oh, if only the Most High would deign to accept me also!' and as soon as the last rites were performed, he went to his Franciscan friends and told them he would join them if they would promise to send him to win the martyr's crown in Africa. The condition was accepted, and Fernand was solemnly received into the Mendicant Order, the name of Antony being given to him in memory of the first Abbot of the Roman Catholic Church.

A year later Fra Antonio and one companion were sent forth on a mission to Morocco, but after being shipwrecked off the coast of Messina and struck down by serious illness when about to make another attempt to reach his destination, the would-be martyr was compelled to recognise that it was not God's will that he should go to Africa, and he resolved to attend instead the chapter of his Order about to be held at Assisi. This was the real turning-point of St. Antony's life, for whether it be true or not that he was brought into direct personal intercourse with St. Francis himself, he certainly attracted the notice of the influential Father Gratian, who, after testing his powers by giving him charge of a little community at Monte Pulciano, summoned him to attend a chapter at Forli, at which he was suddenly called upon by Father Gratian to say a few words before the gathering dispersed. Unable to disobey a direct order such as this, the young monk, with an earnest prayer for help, began in a low, hesitating voice; but suddenly it seemed to him as if the Lord Himself took full possession of his soul, and from His servant's unconscious lips poured forth an appeal so eloquent that all who heard it were touched to the very heart.

None, not even St. Antony himself, had hitherto suspected the great gift bestowed upon him, and all present were convinced that in the person of the hitherto unknown monk, had arisen one full of the Holy Ghost and of power, who combined in an extraordinary degree the simple faith which could remove moun-

tains, with the intellectual grasp of the arguments likely to win new converts to the Master's cause. St. Francis recognised at once how great would be the value of such a coadjutor, and appointed St. Antony first to teach divinity in various towns of Italy, and later to preach the Gospel throughout the length and breadth of the land. Henceforth the young monk had no further misgivings: he had found his true work, and the rest of his life was spent in constant journeying to and fro, crowds everywhere gathering to listen to his marvellous sermons, which appealed with equal force to hearers of every rank. Some of St. Antony's biographers, indeed, claim for him the gift of tongues, for even in Rome, where pretty well every nationality was represented in his audience, no difficulty in understanding him ever arose. The courageous impartiality of the eloquent preacher won for him the name of the 'Friend of the Poor'; his vigorous denunciations of doctrinal error, that of the 'Hammer of the Heretics'; and his fearless defence of the rights of the oppressed, that of the 'Thunder of God.' So great was often the press of those who flocked to hear him, that he would preach out of doors from a tree or a rock, and it became necessary towards the end of his ministry, to protect him from the loving violence of his hearers, eager to touch his robes, or even to carry off small portions of them as relics.

As a matter of course, many miracles are said to have marked the career of the 'Friend of the Poor' and the 'Thunder of God.' At Rimini, where the obstinate heretics refused to listen to him when he was preaching on the sea-shore, the fishes of the deep, great and small, came crowding up the harbour, and he addressed his sermon to them, dismissing them with his blessing when it was over. In the same city he put to shame an unbeliever named Bonvillo, who declared he would believe in the doctrine of Transubstantiation if a starving mule should turn away from food offered to her, to do homage to the Host. St. Antony accepted the extraordinary challenge; the hungry animal was led into the public square, and as the preacher, followed by a long train of monks and clergy, marched past, bearing aloft the Monstrance, Bonvillo offered her some oats, but she, refusing them, fell on her knees before the Blessed Sacrament, retaining her reverent attitude until the procession had passed out of sight.

Angry at the popularity of their stern critic, the heretics of

Rimini determined to poison him, and invited him to a banquet ; but St. Antony, knowing their evil design, after asking a blessing on the food before him, discomfited his hosts by saying, ' And if I eat of this unharmed will you accept my doctrine ? ' Amazed, they answered ' Yes,' and no evil result ensuing when the friar had eaten the poison, they kept their word, becoming his devoted adherents.

The great success of St. Antony in Italy led to his being sent to preach in France, where equally wonderful results were achieved, and many miracles are said to have been wrought. One day, when he was preaching in the Cathedral of Montpellier, he suddenly remembered that he should at that moment have been singing in the monastic choir. He paused in his sermon, and, though he remained in the pulpit, he was seen amongst the choristers, and his voice was heard to ring out with theirs. At Puy the holy friar won over a certain notary who was leading an evil life by treating him always with great respect, bowing low to him whenever he met him in the streets. One day the lawyer angrily asked for an explanation, and St. Antony replied, that it had been revealed to him that the questioner would one day win the crown of martyrdom, he had himself desired in vain. The prophecy was fulfilled, and years later a message was brought to the preacher that the notary had sealed his faith with his blood in Africa.

In 1226 St. Antony attended a chapter of his Order at Arles, and as he was preaching to a large congregation of monks on the subject of the Passion of the Lord he suddenly paused and pointed to the great western door of the cathedral, where, to the astonishment of the few to whom the vision was revealed, stood the radiant form of St. Francis, his arms outstretched as if upon a cross, the marks of the nails in his hands distinctly visible. Not long after this came the news of the death of the great founder of the Franciscan Order, and St. Antony knew that the strange visit from him had been to bid his beloved follower farewell.

From France St. Antony went to Sicily, and whilst at Messina he wrought the miracle of the cup, so variously told. A lady, anxious to do the great preacher honour, invited him to dinner, and borrowed a very valuable cup for him to drink out of. The cup was broken, but St. Antony restored it to its

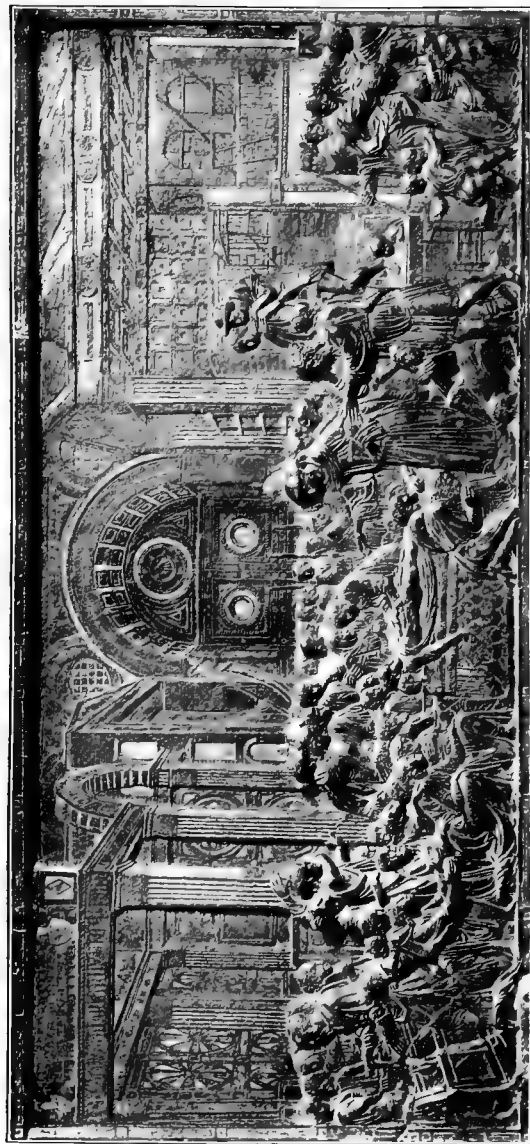
owner whole, having prayed earnestly to God to remedy the mischief; or, according to another account, in which the scene is laid at Padua, the cup was dropped intentionally from a balcony into the street, a heretic having promised St. Antony that if it remained uninjured he would renounce his errors, a pledge he duly kept after the miracle.

St. Antony returned to Italy in 1227 to be present at the first chapter of the Order held at Assisi after the death of St. Francis, at which he was made Provincial of Romagna. On his way to the mountain city many miracles are supposed to have been performed by him, including the restoration to life of a labourer, who having pretended to be dead, that he and his comrade might shirk some work the preacher had asked them to do, was found to have really died as a punishment for the needless lie.

St. Antony decided to make Padua the headquarters of his new campaign in Italy, and he at first lived in the house of a certain Count Tiso, where, according to some authorities, took place the wonderful interview with the Infant Saviour, which has been the subject of so much comment and of so many beautiful representations in art. The host of the privileged friar claims to have himself witnessed the miracle, declaring that late one night as he was passing the room of his guest, he saw a brilliant light issuing from beneath the door, and, unable to resist his curiosity, peeped through the key-hole. The Saint was kneeling at a table, and on the book he had been reading stood an exquisitely lovely Boy, His arms round the neck of the monk, His cheek pressed against the emaciated face. Count Tiso also added the realistic detail that, as he gazed in awestruck wonder at the strange sight, the Divine Child pointed to the door, as if to warn St. Antony that he was being watched.

Another touching legend relates how the sins of a man, who came to St. Antony to confess, were literally wiped out. The penitent could not speak for weeping, so the friar told him to write down what he was unable to say. The culprit obeyed, but when he handed the paper to the confessor the writing had faded away.

More remarkable still was the so-called miracle of the leg, when St. Antony so worked on the feelings of a young man who had kicked his mother that the undutiful son cut the



Vaiva photo.

ST. ANTONY OF PADUA FINDING THE MISER'S HEART

Vitt. Donatello

[S. Antonio, Padua]

To face p. 28.

offending limb off. The mother rushed to the friar, crying that her boy was bleeding to death ; he must come at once to undo the mischief he had caused. St. Antony hastened to the rescue, and with a word restored the foot to its place, making over the wound the sign of the cross.

Equally successful was the celebrated preacher in dealing with the tyrant Ezzelino da Romano, who attacked the city of Padua during St. Antony's residence there. The monk, at the head of a few of the brethren of his Order, went out to meet the invader, and so worked upon his feelings that, falling on his knees before the humble friar, Ezzelino besought forgiveness for the past, promising amendment for the future.

Soon after this rescue of Padua, St. Antony is said to have paid a mysterious visit to Lisbon to save his father from punishment for a crime he had not committed. A man had been murdered, and some enemies of Don Martino had accused him of being the culprit. The trial was proceeding, when suddenly a new witness claimed to be heard, who, when asked who he was, pushed back his cowl, revealing the well-known face of St. Antony. Asked why he had come, he took no notice, but bid the judge follow him to the grave of the victim, which he caused to be opened. Then in a loud voice he ordered its tenant arise, and, to the astonishment of all present, the dead man sat up and gazed about him. 'Did Don Martino slay thee?' asked St. Antony. 'No,' was the clear reply, and this one word uttered, the body fell back lifeless. The judge would fain have learnt from St. Antony who was the guilty man, but he received the stern reply, 'I have come to save the innocent, but I accuse none,' and with these words the visitor disappeared as suddenly as he had arrived.

Yet more remarkable was the extraordinary miracle said to have been performed by Father Antony at Florence, when on the death of a wealthy miser he was asked to preach the funeral sermon. He consented, and having taken for his text the words, 'Where your treasure is, there will your heart be also,' he gave utterance to the remarkable words: 'The departed having preferred his money to God, his heart will be found, not in his body, but in his cash-box. Go to his house,' he added, 'and see if my words be not true.' The strange assertion is said to have been verified at once; the heart was not in its place, but lying amongst the beloved treasures of the miser,

and the gruesome legend concludes with a description of the anger of the people, who dragged the heartless body outside the gates of the city and burnt it to ashes.

On another occasion St. Antony interfered on behalf of a woman so cruelly beaten by her husband that she was taken up for dead, restoring her to life and converting the offender. He proved the innocence of a wife falsely accused of unfaithfulness, making her two-months-old infant declare who his father was, and he terrified a band of robbers, who saw flames issuing from his mouth when he was preaching, and rushed to him to confess their crimes. In a word, he carried all before him wherever he went. At Rome, whither he was sent in 1230, after attending an important chapter at Assisi to submit certain questions to the Pope, he so astonished him with his eloquence that His Holiness exclaimed, 'Truly this man is the ark of both Testaments,' and was ready to grant him anything he chose to ask.

St. Antony's constant journeys, his excessive fasting, his relentless self-discipline, and the great strain his preaching put upon him, were, however, unfortunately already sapping the strength of the devoted monk, and on his return to Padua his friends were shocked and alarmed at his suffering appearance. Count Tiso begged him to take refuge in his old quarters in his house, but St. Antony replied that he knew his end was near, and he wished to spend his last days in lonely communing with God. For this purpose he had a little hut built in a walnut-tree, near Campo Sampiero, not far from Padua, where dwelt a few brethren of his Order, and but for a painful and fruitless journey to Verona to try to touch anew the heart of his old acquaintance, Ezzelino, the rest of his life was spent in this strange refuge. Now and then when numbers collected about his tree, St. Antony would rouse himself to say a few words to them, and when he felt death approaching he resolved, with his usual unselfishness, to get his monks to take him to Padua, that the city of his adoption might not be defrauded of his relics. On his way thither, however, he became so rapidly weaker that he was obliged to halt at the Franciscan convent of Arcella, and there he peacefully breathed his last with the beautiful words 'I see my God' upon his lips. It is related that just before the end St. Antony appeared to Fra Tomasso, Abbot of S. Andrea at Vercelli, and said to him in a clear voice,



Laurent photo

Seville Gallery

THE VISION OF ST. ANTHONY OF PADUA
By Murillo

To face p. 224

'See, Father, I have left my little ass near Padua, and am going in haste to my own country.' The Abbot looked up, and as his visitor passed a gentle hand over his throat he knew that a painful disease in it was gone, but the words of gratitude were arrested on his lips, for he found himself alone. Hastening to Padua, he heard the voices of the children in the streets crying, 'Il Santo e morte!' and he knew that by the 'little ass left near Padua' St. Antony had meant his own body.

In spite of the rigorous resistance of the people of Arcella, who of course wished St. Antony to be buried there, the body was brought into Padua, the whole city going forth to meet it, and interred in S. Maria Maggiore, where it remained until 1236, when it was translated with great pomp to the beautiful basilica erected to receive it. It is related that, when the coffin was opened on that solemn occasion, the tongue was found to be undecayed, and it was on that account separately enshrined in a reliquary, still in the sanctuary of S. Antonio.

St. Antony of Padua is supposed to be the special protector of beasts of burden, in allusion to the miracle of the mule and the reference to his own body as 'a little ass,' and he is appealed to by his votaries to recover anything they have lost, probably because of the great influence he exercised over robbers during his lifetime. His special attributes in art are a lily, on account of his chastity; an image of the Holy Child upon an open book, a mule or donkey kneeling at his feet, both in allusion to miracles already related; flames held in one hand, in memory of his eloquence; a reliquary, possibly because he assisted at the reception of the remains of the martyrs of Morocco; a heart, recalling the condemnation of the miser; a frog, because he is said to have ordered the frogs to be silent when he was preaching; a cross, which sometimes ends in lilies, testifying alike to his devotion to Christ and to his purity; masses of cloud above his head, in memory of a tradition that when he was preaching in the open air and a shower of rain came on, he and his congregation remained dry; a fish, commemorating his famous sermon at Rimini; and a scroll, bearing the words 'Si quæris miraculæ,' from the famous 'Responsary of St. Antony,' written by his friend and admirer, St. Bonaventura, in which are graphically summed up all

the miracles with which the patron Saint of Padua was credited.*

It is usual to represent St. Antony—who is often grouped with his fellow-Franciscan Saints, Bonaventura, Bernardino of Siena, and Louis of Toulouse—as a young man with a thoughtful, intellectual face. At Pérouse is an interesting painting by an unknown contemporary of the Saint, which is by some thought to be a portrait, in which St. Antony holds a book open at the words, ‘*Invocavi et venit in me spiritus sapientiæ et intellectus*’ (I called upon God, and He gave me the spirit of wisdom and knowledge), from the old Franciscan Breviary in the collection of the Marquis Visconti-Venosta, and at Milan is another fine interpretation of the character of the great preacher by Giovanni Battista Ortolano. St. Antony is introduced in the beautiful ‘*Madonna and Saints*’ of Alvise Vivarini in the Venice Academy; and in the same collection is a quaint painting by Lazzaro Sebastiani, of the holy monk in his tree at Campo Sampiero, with two of his brethren seated beneath as if on guard, one reading, the other apparently listening to what Il Santo is saying. In the Layard Gallery, Venice, is a ‘*Madonna and Child*’ by Moretto, with St. Antony and St. Nicolas of Tolentino in attendance on the Blessed Virgin; in an ‘*Apotheosis of the Madonna*’ by Benvenuto Tiso, Saints Antony and Francis are in eager conversation; in the charming landscape below, the second of the two celebrated wings of an altar-piece by Luca Signorelli, in the Berlin Gallery, one of which has already been several times referred to, St. Antony kneels at the feet of Saints Augustine and Catherine; and in the fine ‘*Madonna and Saints*’

* The following translation of this quaint old hymn is taken from ‘*St. Antony of Padua*,’ by the present writer (Sands):

‘If for miracles ye ask,
See how death and error flee,
Devils fail their noisome task,
Powerless all calamity.
The sick are raised to health; in vain
Waters rage and fetters bind;
Vanished limbs and goods again
Old and young do seek and find.
Perils no longer work their harm,
Poverty doth pass away.
Let them tell who feel the charm—
Let the men of Padua say.’

by Melanzio in S. Illuminata at Montefalco St. Antony stands opposite to St. Louis of Toulouse, whilst St. Francis and St. Jerome kneel at the foot of the throne.

In the Capella di S. Antonio in the famous Church of S. Francesco at Assisi is an extremely interesting, but much-restored thirteenth-century window, retaining several scenes from the life of St. Antony, including the vision of St. Francis at Arles, the interview with Ezzelino da Romano, and the sermon to the fishes. One of the most beautiful frescoes by Giotto in S. Croce, Florence, is that in which St. Antony is represented pausing in his address to the monks to gaze at St. Francis, who has suddenly appeared among the audience. In the Museum of Christian Antiquities in the Vatican is preserved a very beautiful painting on panel by Pietro Lorenzetti, of St. Antony receiving the Franciscan habit. In S. Francesco, Montefalco, are frescoes by Lorenzo di Viterbo of the miracle of the leg and the exorcism of an evil spirit; in the Florence Academy is a dramatic rendering of the miracle of the heart, by Francesco Pesellino; whilst in S. Francesco, Matelica, are fine representations of the miracle of the leg and of the sermon to the fishes, both by Eusebio di S. Giorgio. The latter subject has also been treated by Paolo Veronese in a dramatic composition now in the Borghese Gallery; and in the Oratory of S. Antonio at Campo Sampiero is a very beautiful fresco by Bonifazio II. of Verona, in which St. Antony is seen preaching from a tree to a large audience, who listen in rapt attention, whilst above his head St. Francis appears to be calling the attention of the Blessed Virgin and the Holy Child to what is going on below.

The most complete series of representations of St. Antony, and of episodes from his life and legend, are, however, those in the great basilica at Padua which was designed by Niccola Pisano soon after the death of the Saint, but not begun until 1256. A fine statue of St. Antony stands above the chief entrance of the west front; in the presbytery is preserved one of the very earliest extant portraits, said to have been copied from one, now lost, taken in his lifetime; and in the ambulatory between the sacristy and the main building is a much-restored fresco of the Madonna and Child with Saints Antony and Francis, in which the artist has made the strange mistake of giving the stigmata to the wrong monk. In the principal

chapel of the right aisle rises the grand altar, with statues and bas-reliefs by Donatello, which, though unfortunately dispersed not long after their completion, were collected and replaced as far as possible in their original positions by Signor Camillo Boito in 1895. The statues include fine interpretations of the characters of Saints Francis and Antony, whilst the bas-reliefs realize with much dramatic force the miracles of the mule kneeling to the Host, the finding of the miser's heart, the healing of the young man's leg, and the testimony of the infant in arms to his mother's innocence. The walls of the Cappella del Santo, dating from a century later than the altar of Donatello, are enriched with bas-reliefs by the great masters of sculpture, Antonio Minelli, Giovanni da Padua, Jacopo Sansovino, Il Dentone, and Antonio Lombardo, whilst in the scuola, or chapter-house, adjoining the basilica, are seventeen frescoes by Montagna, Titian, Campagnola, and others less celebrated, which include, in addition to the usual miracles, a fine 'death of St. Antony,' 'translation of his relics,' and 'the apparition to Luca Belludi,' a friend who had been the friar's constant companion during his lifetime, to whom he is said to have appeared some years after death to assure him that Padua, then besieged by Ezzelino da Romano, would be saved.

The bas-reliefs on the pulpit at S. Croce, referred to in connection with St. Francis, give the 'massacre of the five Franciscan monks in Morocco,' and the 'entry of St. Antony into their Order,' which is supposed to have been the result of the arrival of their relics at Coimbra; in the Casanatense Library at Rome is preserved a quaint engraving illustrating in a very remarkable manner the whole 'Responsary of miracles' quoted above, St. Antony in his tree in the centre, framed in thirteen scenes from his life; and in the Bibliothèque Nationale at Paris is an engraving by Antonio Tempesta giving twenty scenes from the same popular legend, including the rescue of St. Antony from the devil by the Blessed Virgin, an incident of comparatively rare occurrence.

Strange to say, the vision of the Holy Child is seldom included in the series of scenes from the life of St. Antony, but to make up for this it has been made the subject of masterpieces by Van Dyck, Ribera, and Murillo, who, though they have all to a certain extent subordinated the divine to the human, have yet treated the inspiring theme with deep poetic



Alinari photo

[Academy, Florence]

ST. LOUIS OF TOULOUSE AND OTHER SAINTS WITH THE MADONNA OF
S. BONAVENTURA AL BOSCO

By Fra Angelico

To face p. 283

and religious feeling. In a painting in the Brera Gallery, Milan, Van Dyck has represented the Infant Saviour bending down from His mother's knee to caress the kneeling Saint; and in one in the Brussels Gallery St. Antony holds his heavenly Visitor in his arms. In a painting in the Prado, Madrid, Ribera has chosen the moment when Jesus turns away from His adorer, who clings to Him with one hand, whilst with the other he points to the ground, as if to express his sorrow that he is compelled to remain on earth. Murillo also painted the subject several times, two renderings, one in the Seville Gallery, the other in the cathedral of the same city, being considered the most beautiful. In the former St. Antony embraces the lovely Boy, who stands upon an open book; in the latter the friar kneels in his cell, stretching up his arms towards a vision above his head, the Infant Saviour, who is surrounded by angels, blessing him with one hand, and beckoning him with the other.

Another very celebrated contemporary and follower of St. Francis was the so-called St. Bonaventura, whose original name was Giovanni da Fidenza, but who received that by which he is generally known in memory of his having recovered from a serious illness when a child through the prayers of St. Francis, to whom his mother appealed for aid. In gratitude for this deliverance the child was dedicated to the service of God, and in 1243, when he was twenty-two, he entered the Franciscan Order. He very soon became celebrated for his combined eloquence and austerity. He was the trusted friend of Pope Clement IX. and his successor, Gregory X., as well as of St. Louis of France, whose story is related below, and was made General of his Order in 1256, doing much to restore peace between the two parties into which the Franciscans had then become divided, some striving for the maintenance of the original rule, others for its relaxation. Pope Clement IV. would fain have made St. Bonaventura Archbishop of York, but he preferred to remain in his native land, and it was only with great reluctance that he accepted the dignity of Cardinal and Bishop of Albano in 1273.

It is related that when the Papal Nuncios brought St. Bonaventura the Cardinal's hat and episcopalian insignia they found him in the garden of a convent near Florence washing up the plates and dishes he had just used for his dinner. He

received his visitors courteously, and asked them just to hang up the hat on a tree till he had dried his hands. Soon after this characteristic incident the new dignitary of the Church was summoned to attend the great Council of Lyons and to give the opening address. He did so, astonishing all who heard him by the force of his arguments and the great learning they betrayed; but the effort was too great for his strength, exhausted as it was by his self-inflicted privations. He was taken ill before the Council was over, and died at Lyons at the early age of fifty-three. He was buried in the chapel of the Franciscan convent in the town in which he breathed his last, but his tomb was rifled by the Huguenots and his remains were thrown into the Saône during the civil war of the sixteenth century. St. Bonaventura was canonized in 1482, and in 1587 he was accorded the rank of one of the Fathers of the Church. He is lovingly called by his admirers the Seraphic Doctor, on account of the heavenly fervour of his style, and is accounted, even by those who differ from his views, one of the greatest theologians of the Roman Catholic Church.

The special emblems in art of St. Bonaventura—who is the patron of Lyons and of the porters of Liège, why it is difficult to say—are a Cardinal's hat, generally hung upon a tree beside him; a pyx or monstrance, either held in his hands or being offered to him by an angel, the latter in memory of a tradition to the effect that before he was ordained priest his humility was so great that he dared not approach the altar to receive the Blessed Sacrament, which was, however, brought to him by an angel. According to some authorities, the pyx is held by St. Bonaventura because, when he was dying and constant sickness prevented him from being able to receive the Holy Communion, he asked to have the Host placed upon his breast. He was obeyed, and, to the astonishment of the watchers, a miraculous opening appeared through which the sacred food was absorbed, closing again immediately afterwards.

As a general rule, St. Bonaventura wears the simple robes of a Franciscan monk, but occasionally the Bishop's cope and crosier are given to him, or he is in the ornate costume of a Cardinal. Now and then the crucifix replaces the pyx, in memory, it is claimed, of the Seraphic Doctor having pointed to the cross with the words, 'There are all my books,' when St. Thomas Aquinas asked him whence came all his learning.

In a painting by an unknown Spanish master in the Louvre St. Bonaventura is represented seated, with an open book in his hand, in which he is about to write, his face, in spite of its look of earnest thought, that of a dead man, for it is asserted that some time after his death, he returned to earth for three days to finish his life of St. Francis.

St. Bonaventura is sometimes associated with St. Thomas Aquinas, whose life is related below, the two great theologians having been fellow-students in Paris, or, as in a celebrated painting by Moretto in the Louvre, with St. Antony of Padua, whose devoted admirer he was. His 'Reception of the Blessed Sacrament' from the hands of an angel was painted by Van Dyck for the Franciscan convent at Antwerp. He appears in certain of the series of scenes from the life and legend of St. Antony of Padua, notably in the translation of the relics, holding the tongue of his lost friend in his hand, and he figures in many celebrated devotional pictures, including a 'Coronation of the Virgin' by Crevelli in the Brera Gallery, Milan, and in one by Pinturicchio in the Vatican Gallery; and he is represented as present with Saints Jerome, Catherine, Louis of France, and others, in Francesco Beccaruzzi's 'St. Francis receiving the Stigmata,' in the Venice Academy.

Truly worthy to be ranked with Saints Antony of Padua and St. Bonaventura, on account of the great austerity and earnest sincerity of his life, St. Louis, King of France, was the son of Louis VIII., who died in 1226, when the future Saint, who was born at Poissy in 1215, was only eleven years old. The widowed Queen Blanche of Castille was appointed regent during the minority of the boy-King, and she brought him up to consider the service of God his first duty, to which everything, even the interests of his country, must be subordinated. Louis proved an apt pupil, and as time went on his generous unselfishness, eager chivalry, and political wisdom, won for him the love of his people and the respect of his enemies. Even, however, whilst he was carrying on the contest with Henry III. with such good results for France, and was fulfilling admirably all the responsibilities of a husband and father, he was longing to be free to join the Crusade in the Holy Land, which was then absorbing so much of the chivalry of Europe. He granted many men and much money to the Emperor Baldwin II., to aid him in Palestine, and was

rewarded by him with what he looked upon as the priceless treasures of the Saviour's crown of thorns and a small portion of the true cross. The King, walking barefoot and followed by his whole Court, went forth in person to meet the precious relics, bringing them in triumph into Paris, and causing to be built for their reception the famous Sainte Chapelle, still one of the finest examples of Gothic art in France, though the sacred treasures it once enshrined are now in the Cathedral of Notre Dame.

In 1247 a dangerous illness gave the young King the excuse he longed for to go himself to the scene of his Master's Passion. He vowed that if he recovered he would lead an army to the Holy Land, and as soon as he was able to leave his bed, he set out at the head of 40,000 men, in spite of the remonstrances of his ministers and clergy; the Archbishop of Paris, it is said, shedding tears when he was reluctantly compelled to give the royal enthusiast the cross of the Crusader. After an absence of two years, much of which was spent in a Mohammedan prison, the loss of more than half his army, and the payment of a large ransom, St. Louis was compelled to return to France owing to the death of his mother. For the next eighteen years he worked loyally for the good of his subjects, founding the famous college of the Sorbonne in Paris, issuing a new and admirable code of laws still bearing his name, and greatly strengthening the Legitimist loyalty to the throne. In 1270, however, the crusading fever again seized him, and he set forth on a new expedition; but he got no further than Tunis, where he, with the flower of his followers, fell victims to a pestilence. He died, it is said, on the bare ground, and his last words were: 'Into Thy hands I commend my spirit.' His brother, Prince Charles of Anjou, took part of his body to his own city of Palermo, to inter it in the Cathedral of Monreale, but the remainder was brought home to Paris, and placed in a costly tomb in St. Denis. Unfortunately, the relics of the saintly King were destroyed in the French Revolution, but his memory is still enshrined in the hearts of the French, who look upon him as the very model of a true King and Catholic. He was canonized in 1297 by Pope Boniface VIII., and the Franciscans claim that before his death he had joined their third Order, replacing his royal robes by the brown habit and hempen cord, which he was wearing when he breathed his last.



Jules Hantecœur photo

[Louvre, Paris]

CHARLEMAGNE, ST. LOUIS OF FRANCE, ST. DOMINIC AND OTHER SAINTS
WITH THE CORONATION OF THE VIRGIN

By Fra Angelico

St. Louis is supposed to have the whole of France under his protection, and to give special attention to Blois, La Rochelle, and Versailles. He was the patron of the now extinct military Order named after him, and is still that of the French academies of art and science, of barbers, hairdressers, embroiderers, stonemasons, builders, and brewers, his votaries crediting him with the power of preventing beer from turning sour. His special emblem in art is a crown of thorns, held in his hands sometimes, as on the old seal of the Order of St. Louis, combined with three nails, certain authorities claiming that the nails used at the Crucifixion were given to the royal Saint as well as the crown of thorns.

It is usual to represent St. Louis in royal robes, his mantle embroidered with fleurs-de-lis, wearing a crown, and holding a sceptre, occasionally replaced by a pilgrim's staff. In an old window in Chartres Cathedral he is introduced on horseback, with shield and standard, bearing the royal arms. There is a fine portrait statue of him on the west front of the same building; on a rood-screen in Foxley Church he appears with a dove hovering above his head; and on an old font in Stalham Church, in the same county, he is represented holding the crown of thorns and a cross. In Fra Angelico's beautiful 'Coronation of the Virgin,' now in the Louvre, St. Louis kneels, with other great Saints, on the right of the throne; he is introduced in Giotto's famous frescoes in S. Croce, Florence, opposite to his namesake of Toulouse; Bonifazio II. has grouped him with King David and St. Dominic in his 'Saviour Enthroned,' now in the Venice Academy; and he looks on at the 'Meeting between Saints Joachim and Anna,' by Carpaccio, in the same collection.

Scenes from the life of St. Louis of France are rare, but in the Pantheon, Paris, are three paintings by Cabanel of him as a child, a King, and a prisoner in the hands of the Saracens. There used also to be a complete series of scenes from his life in the stained-glass windows of his chapel in the Cathedral of St. Denis, beginning with his departure on his first Crusade, and including certain after-death miracles with which he is credited. Hans Burgkmair has represented the King entertaining a number of poor people at dinner, and in an old German Iconography St. Louis is seen washing the feet of a number of beggars.

Akin to the saintly King of France, not only in blood, but

in unselfish devotion to what he considered his duty, was his nephew, St. Louis of Toulouse, the son of Charles of Anjou, King of Naples and Sicily. Born at Brignoles in Provence in 1274, Louis remained at home until he was fourteen, when, his father having been taken prisoner by the King of Arragon, he and his two younger brothers were sent to Spain as hostages. There they remained, suffering considerable hardship, until 1294, when, his father having died during his absence, Louis was proclaimed King. He had, however, no taste for reigning, and, resigning all his rights to his brother Robert, he withdrew to a Franciscan convent at Naples, where he would gladly have remained for the rest of his life. The rumour of his great holiness had, however reached the ears of the Pope, who nominated him Archbishop of Toulouse, and, in spite of all his protestations, insisted on his accepting the dignity. The young prelate is said to have walked barefoot from Naples to Toulouse, arriving there in a state of great exhaustion. In spite of his suffering, however, he took up his new duties with zealous vigour, but on a pastoral visit to the neighbourhood of his home he broke down, and died in his father's castle in 1297, at the early age of twenty-three. He was at first buried in a Franciscan chapel at Marseilles, but his remains were translated later to Valencia, where they are supposed still to rest.

The Franciscans greatly pride themselves on the withdrawal to their Order of so illustrious a man as St. Louis of Toulouse, and for this reason he is very constantly introduced in the now widely-scattered masterpieces painted for their churches and convents. In them, however, he appears, not as the humble monk he longed to remain, but as the princely ruler of a kingdom and an important see, the ornate robes of an Archbishop being combined with the royal mantle embroidered with fleurs-de-lis, whilst at his feet lies the crown he had resigned. In some old iconographies a rose is placed in the hand of the young Bishop, some say because on his death-bed one grew out of his mouth; others, that it recalls an incident of his boyhood, when some food he was carrying to the poor was changed into flowers on his father's inquiry as to what he had in his basket. Now and then, as in an engraving by Hans Burgkmair, St. Louis holds a tablet bearing the letters I N R I; and Jacques Callot has represented him in the robes of a monk, with a chasuble in his hands, and a beggar kneeling at his feet.



Alinari photo

[Oratory of S. Bernardino, Siena]

ST. LOUIS OF TOULOUSE

By Sodoma

Of the many fine interpretations of the character of St. Louis of Toulouse, one of the most celebrated occurs in the group by Moretto, now in the Louvre, in which he and St. Bernardino of Siena stand opposite to Saints Antony of Padua and Bonaventura. In the 'Infant Christ giving the keys to St. Peter,' by Carlo Crevelli, now in the Berlin Gallery, St. Louis also appears, holding his mitre in one hand, and his crosier and a book in the other; and in the 'Madonna del Bosco' of Fra Angelico in the Florence Academy, the rich vestments of the young Bishop contrast forcibly with the simple habits of Saints Francis and Antony, between whom he stands. The painting by Simone Martini in S. Lorenzo Maggiore, Naples, representing St. Louis crowning his young brother, is also very interesting, bringing out the highly-born prelate's deep humility.

CHAPTER XXII

SAINTS DOMINIC, PETER MARTYR, AND THOMAS AQUINAS

WHILST St. Francis of Assisi and his immediate followers, to whom has been given the beautiful name of the 'Knights of the Holy Ghost,' were eagerly engaged in their campaign against luxury and vice, counting all things well lost if they could win but one sinner from his evil ways, courting poverty and shame as eagerly as others sought for wealth and honour, and jealous only of those whose hardships were greater than their own, a leader of a very different stamp was attracting an even greater number of adherents, and founding an Order which was ere long to rival even that of the Frati Minori in its members' eager zeal for purity of life and doctrine.

St. Francis was a man of no learning save that of the heart, an eager enthusiast whose zeal was not always tempered by discretion; his contemporary and rival, St. Dominic, was a man of high culture, skilled in using all the weapons of the intellect, a born orator, endowed with a fascinating, almost a magnetic personality, able to compel the attention of the most hostile audience and to win the respect of his bitterest enemies. He recognised, as St. Francis certainly did not, the importance of being able to meet argument with argument, and he wasted

no strength in tilting with obstacles from which it was easy to turn aside. He was, moreover, keenly alive to the ennobling influence of beauty in Art as well as in Nature, and there is no doubt that the enlightened policy he inaugurated had much to do with the important part taken by his Order in the great art revival of the fourteenth and fifteenth centuries. It is indeed impossible to overestimate the debt owed by the whole world to the Dominicans, for whose convents and churches were produced the masterpieces of Fra Angelico and Fra Bartolommeo, with others less gifted, yet whose works one and all bear the unmistakable impress of their belief in the reality of the scenes they depicted, and of their faith in the Divine inspiration, which alone can enable the finite to grasp the infinite. To Fra Angelico every composition was, it has been justly said, an act of devotion, an expression of the yearning of the mortal after immortality; whilst to Fra Bartolommeo every completed painting was an anthem of praise, lifting the soul for the time being into a higher atmosphere, where could be heard an echo of the angels' songs.

St. Dominic, whose life-work was to have such complex and far-reaching results, was a member of the noble Spanish family of Guzman, and was born in 1170 at Calahorra in Old Castile. Shortly before he came into the world his mother dreamt that she gave birth to a black and white dog, with a flaming torch in its mouth, which she accepted as an augury that her child would become a great preacher. It is further related that at his baptism a star shone forth upon his forehead, and that from his very infancy he exercised a strange control over his passions and inclinations, sleeping on the bare ground instead of his bed, and giving away all his toys to the poor children of the town.

As soon as he was old enough, St. Dominic was sent to study theology at Valencia, and after finishing his course there he entered an Augustinian convent at Osma, where he soon attracted the notice of Bishop Azebedo, who became devotedly attached to him, taking him with him to Denmark, where he went to arrange a marriage between the daughter of the King of that country and a Prince of the House of Castile. It seems to have been on this journey that St. Dominic first gave proof of his extraordinary eloquence as a preacher. Already the South of France was in a state of civil war,



Hanfstaengl photo]

National Gallery

ST. DOMINIC
By Carlo Crivelli

owing to the stern measures taken to repress the heresy of the Albigenses, and the young monk became fired with an ambition to take his share in the campaign, against what he looked upon as the fatal heresies propagated by the new sect. The marriage between the royal pair having been satisfactorily arranged by the Bishop, he and St. Dominic returned to Spain, preaching and exhorting everywhere on their way. They had no sooner got back before they were sent forth again, this time with a long retinue of attendants to fetch home the bride; but they arrived in Copenhagen just as she was being carried to the grave, a sudden illness having cut short her happy life.

The tragedy seems to have made a deep impression upon Azebedo and Dominic, and instead of returning to their native country they went to Rome, to obtain permission from the Pope to preach in Languedoc. It was readily accorded, for the Legates who had already been sent to restore peace to the distracted Church had but added fuel to the fire by their cruel treatment of the Albigenses. The enemies of St. Dominic aver that he was equally ill-judged in his mode of dealing with the difficulty, and gave to him the ill-omened distinction of having been the first member of the hated institution of the Inquisition. His friends, on the other hand, are equally certain that he never employed any weapons but persuasion and argument, explaining away even the undoubted fact that, during the massacre by the troops of Simon de Montfort of 20,000 heretics, he did not interfere to save them, but prayed incessantly for the Church. The saintly monk, they plead, was as convinced of the justice and necessity of the awful punishment inflicted as was Moses of the necessity of destroying the Philistines. However that may be, there is no doubt that the eloquent remonstrances of St. Dominic did much to win back many wanderers from what he considered the true fold, and justified the proud title given to him of the Reconciler of the Heretics. That he was actuated by no selfish motives, no thought of preferment is, moreover, proved by his having refused to accept any ecclesiastical dignity, and also by his having on two distinct occasions offered to take the place of a slave carried off by the Moors.

Gradually a little band of preachers as enthusiastic as themselves gathered about Azebedo and Dominic, and on the death of the former, in 1207, the latter became their leader. This was

the true beginning of the great Order of Preaching Friars, which was soon to rival in popularity that of the Mendicants of St. Francis; but it was not until 1215, when the numbers of his followers had increased to many hundreds, that St. Dominic obtained the sanction of the Pope for his rule. The rest of his life was spent in organizing the new institution, and before his death, which took place at Bologna six years later, St. Dominic's Preaching Friars had spread throughout the whole of Europe, penetrating even as far North as Scotland, whence they were introduced later to the rest of the British Isles.

Although he himself would have preferred to rest in his native land, St. Dominic was buried in the chapel of a convent founded by him at Bologna, and in 1233 his remains were translated to a beautiful shrine adorned with fine bas-reliefs by Niccola Pisano and his pupils.

The historical facts of the life of St. Dominic have been supplemented by many characteristic legends, crediting him with the performance of several remarkable wonders. Once, when he was peaching to an unsympathetic audience in Languedoc, he is said to have ordered a large fire to be made, into which he flung a number of heretical books and a volume of his own sermons; the former were consumed, the latter remained uninjured, and, convinced of the error of their ways by this very dramatic incident, all present at once declared themselves converted to the views of St. Dominic. At Rome the great preacher is said to have restored to life a young nobleman who had been killed by a fall from his horse, a mason who had been crushed to death by the fall of a scaffolding, and a little child who had died suddenly. In the same city a miraculous meal was provided for his monks when they had returned empty-handed from a begging expedition, angels appearing to minister to their wants as they sat patiently waiting at table in obedience to the orders of their Superior. When Toulouse was besieged by Simon de Montfort, a party of pilgrims from Compostella, afraid to enter the town, attempted to cross the Garonne in a boat, but were overtaken by a storm, and all would have perished had not St. Dominic come to the rescue with his prayers.

Equally great was the favour shown to St. Dominic when he was pleading, not for the cause of others, but for his own. When he was anxiously awaiting the sanction of the Pope for

his rule, Saints Peter and Paul are supposed to have appeared, to encourage him, the former giving him a staff, and the latter a copy of the Holy Gospels, with the words, distinctly heard by him, 'Go and preach the Word of God, for He hath chosen thee to be His minister.' That same night the Pope was warned in a dream to hesitate no longer, for he saw, as did his predecessor Leo III. when he refused to listen to St. Francis, the Lateran being saved from falling by the suppliant for his favour.

Among the special emblems in art of St. Dominic—who is the patron Saint of theologians, astronomers, and also of the charcoal burners of Italy and Spain—are a star on his forehead or his breast, in memory of the incident at his baptism already related; a lily, in token of his chastity; and a cross, a pilgrim's staff, or a rosary, held in one hand. The last is probably given to him in memory of his enforcement of the already instituted Devotion of the Rosary, for which he obtained the special sanction of the Pope, and which consisted of a number of prayers grouped about the Lord's Prayer and the Angel's Salutation at the Annunciation, their order of succession being marked by the beads of the rosary.

St. Dominic is generally represented as a young man with an earnest, intellectual face, wearing the distinctive dress of his Order; a white tunic with a white scapulary and a long black-hooded cloak, hence the name of Black Friars so often given to his monks. As a general rule, a dog with a torch in its mouth, with which it is setting fire to a globe, in allusion to the dream related above, is introduced beside St. Dominic; but now and then the dog is replaced by a devil, who holds a candle, by the light of which the Saint is writing a sermon, and the cross and rosary are changed for an open book, in which can be read the words, 'Venite filii, audite me; timorem Domini docebo vos' (Come, my children, and hearken unto me; I will teach you the fear of the Lord), or for a scroll on which is inscribed, 'Time Deum, quia veniet hora judicii ejus' (Fear God, for His judgment is at hand). The arms of the Dominican Order consist of a crown, the origin of which is obscure; a lily, crossed with a palm, surmounted by a star, and a dog and torch. The constant association of the dog with St. Dominic led in course of time to his monks being

known as the 'dogs of the Lord,' and in the celebrated fresco by Taddeo Gaddi in S. Maria Novella, Florence, the struggle with the heretics is symbolized by a pack of black and white dogs driving away wolves from the fold, St. Dominic urging on the defenders, whilst the Pope, his Cardinals, and many other illustrious spectators, look down upon the struggle.

Occasionally St. Dominic is grouped with his mother, Jeanne d'Aza, who is, however, not canonized, but more often his companion is St. Francis of Assisi, whom he is said to have met on several occasions, and for whom he is supposed to have had a very great veneration, in spite of the difference in their characters and views. In a quaint old painting by an unknown Spanish master, the two great monks are together in a church, upholding a crucifix, their left feet resting on a globe, the dog of St. Dominic with the torch in its mouth beside him, whilst St. Francis has his lamb. The Meeting between the friends and rivals was a favourite subject with Fra Angelico, the most noteworthy examples being the fresco now in the Berlin Gallery and that still *in situ* at Montefalco, which has, however, sometimes been attributed to Benozzo Gozzoli, with the painting known as 'The Madonna of the Parma Gallery,' in which Saints Francis and Dominic stand at the foot of the throne of the Blessed Virgin, clasping hands and gazing affectionately into each other's eyes.

According to a legend accepted by the Dominicans, a true portrait of their beloved founder was brought down from heaven by Saints Mary Magdalene and Catherine, and by them given to a Dominican nun named Cecilia. It is claimed that the portrait of St. Dominic by Francesco Traini now in the Academy at Pisa was painted from the life, and that it was on the same likeness that Fra Angelico founded his many representations of the ascetic young preacher. However that may be, there is no doubt an unusual uniformity in the various representations of the man whom Dante called 'the holy wrestler, gentle to his friends, but terrible to his enemies'; making it as easy to recognise St. Dominic as it is to distinguish his rival, St. Francis. They appear together in a place of honour in many devotional pictures, with their most celebrated followers kneeling behind them, as in the exquisite 'Coronation of the Virgin,'* or

* See Frontispiece.



Alinari photo

[San Marco, Florence]

ST. DOMINIC AT THE FOOT OF THE CROSS
By Fra Angelico

grouped with all the chief heroes of the faith of the crucified Redeemer, as in the 'Great Crucifixion' of Fra Angelico, both still in that treasure-house of religious art, the saintly friar's own monastery of S. Marco at Florence.

The familiar features of St. Dominic are given to one of the monks in the beautiful 'Christ as a Pilgrim'* in the cloisters of the same building; the great Dominican kneels alone at the foot of the cross, clasping it in an agony of devotion, in the grand fresco opposite the entrance to the convent; he is the most striking figure in the 'Crucifixion' in one of the cells, that said to have been occupied later by Fra Bartolommeo; to him Fra Angelico has accorded the honour of looking on, with the Blessed Virgin, at the Transfiguration;† he is introduced as a young man reading in the 'Christ in the Prætorium,' and even appears in the background of the 'Annunciation' of the cloisters. Above the door of the chapter-house is what is thought to be an actual portrait by Fra Angelico of the ascetic Saint, who holds the unusual emblem of a scourge with nine thongs, in token of the severe discipline he enforced in his Order; and on one of the walls of the great refectory is a beautiful fresco, ascribed by some to Fra Bartolommeo, but by others to Giovanni Sogliani, of the miraculous supper known in Italy as *La Provedenza*.

Other celebrated interpretations of the character of St. Dominic occur in the 'Madonna del Rosario' of Sassoferrato, in S. Sabina, Rome, in the same subject by Domenichino in the Bologna Gallery, and in the 'Madonna of the Rose Garlands' of Albrecht Dürer, in the Strahow monastery, near Prague, all of which commemorate the institution of the 'Devotion of the Rosary' referred to above. The famous preacher also appears in the 'Agony in the Garden' of Marco Basaiti, in the Venice Academy, in which the kneeling figures of Saints Dominic and Francis are of great beauty; the 'Pietà' of Sodoma in S. Domenico at Siena; the 'Marriage of St. Catherine' by Correggio, in the possession of Dr. Frizzoni at Milan, and the 'Floriens Madonna' of Memlinc, in the Louvre.

Amongst the finest series of scenes from the life of St. Dominic are the bas-reliefs on his tomb in S. Domenico, Bologna, by the pupils of Niccola Pisano; the frescoes by different masters in the same church, of which the 'Restoration to Life

* For reproduction of this fresco see vol. i., p. 46.

† *Ibid.*, p. 116.

of a Child,' by Alessandro Tiarini, and the 'Apotheosis of the Saint,' by Guido Reni, are perhaps the best; with the six small compositions forming the predella of the Louvre 'Coronation of the Virgin,' by Fra Angelico, including the 'supper with the angels in attendance' and the rescue of the 'English pilgrims,' all full of devotional feeling and spirituality of expression. In the Pitti Gallery, Florence, is a representation of St. Dominic kneeling in a cavern, with a scourge in his hand, and the confirmation of his Order by the Pope was the subject of a fine painting by Tintoretto, now lost, for which there is a sketch in the Sutherland Collection.

Amongst the most celebrated followers of St. Dominic were two men of widely different characters: St. Peter of Verona, surnamed the Martyr, and St. Thomas Aquinas, who ranks as one of the Doctors of the Church. The former—who is greatly revered by all who are in sympathy with his uncompromising attitude towards heresy, while the less bigoted condemn him for his undue harshness—was born in Verona in 1205, and was, strange to say, the son of parents who had espoused the cause of the hated Albigenses, or, as they were called in Italy, the Cathari. Their boy was, however, sent to an orthodox school, and on his return home he at once took up the position from which he never again deviated, of a defender of the orthodox faith. At the age of fifteen he came under the notice of St. Dominic, who at once recognised his exceptional gifts and received him into his Order. As soon as he was old enough the enthusiastic young monk was sent to preach against the heretics, and so great was his eloquence that he was at first remarkably successful in confirming waverers in the faith and checking the spread of error; but as time went on he lost much of his influence through the sternness with which he treated those who differed from him. In 1232 he was made Inquisitor-General by Pope Honorius III., and thus armed with full authority to proceed to extremities with the heretics. He soon aroused such bitter hostility that a plot was laid against his life. He was surprised by a party of hired assassins as he was passing with one companion through a lonely wood on his way from Como to Milan. He was first struck down by a blow on the head from an axe, but he struggled to his knees and began to trace the first words of the Apostles' Creed on the ground with his finger dipped in his own blood, but he had got no further



Alinari photo]

[Bergamo, Cathedral of Alzano Maggiore

THE MARTYRDOM OF ST. PETER MARTYR

By Lorenzo Lotto

than 'Credo,' when he was despatched by one of his murderers, who pierced his heart with a sword. His companion shared his fate, and the bodies were left where they fell, till they were found a few days later, when that of St. Peter was taken to Milan to be buried with great pomp in the Church of S. Eustorgio, where it still rests.

The special emblems in art of St. Peter Martyr are an axe embedded in his skull and a sword piercing his heart, as in the well-known painting by Cima da Conegliano in the Brera Gallery, Milan, a lily or a palm in his hand, and three crowns crossed by a palm at his feet, the last complex symbol having reference to his great chastity, his eloquence as a preacher, and the fact that he was the first martyr of the Dominican Order.

It is usual to represent St. Peter Martyr in the robes of his Order, as a man in the prime of life, with a stern and somewhat forbidding countenance. Occasionally, as in one of Fra Angelico's frescoes in S. Marco, he holds his finger on his lips, some say on account of his self-imposed silence when he was not engaged in preaching, whilst others claim that it hints at the secret proceedings of the Inquisition, of which he was the head. Although he was certainly little loved in his lifetime, St. Peter became greatly venerated after his death, and was introduced in many of the most celebrated devotional pictures of the fourteenth and fifteenth centuries, including the 'Great Crucifixion,' the Madonna of S. Marco, and the Madonna of S. Domenico at Fiesole, all by Fra Angelico; the Madonna of S. Domenico, Cortona, by Signorelli, that by Correggio in the Dresden Gallery, in which he is grouped with St. George, and that in the Brera Gallery by Crivelli, who interpreted admirably the characters of the martyr and of his leader, St. Dominic.

One of the figures in Andrea del Sarto's celebrated 'Disputa,' in the Pitti Gallery, is supposed by some to be meant for St. Peter Martyr, who also appears in Piero della Francesca's frescoes of the 'Invention of the Cross' at Arezzo; and in Bassano's 'Risen Christ,' now in the Venice Academy. Moreover, Fra Bartolommeo rarely failed to include him in the beautiful altar-pieces painted by him for his Order, giving to him sometimes the features of Savonarola, to whom the artist was greatly attached.

The martyrdom of St. Peter of Verona was the subject of a very celebrated painting (for which there is a study in the

British Museum) by Titian, long the greatest treasure of the Church of St. Giovanni e Paolo at Venice, but it was destroyed by fire in 1867. In the National Gallery, London, is a small but dramatic rendering of the tragedy by Giovanni Bellini, and Ghirlandajo introduced the same subject in the frescoes of the choir of S. Maria Novella, Florence.

A member of a noble Italian family of Calabria, St. Thomas Aquinas was born at Belcastro in 1226, and educated in the Benedictine monastery of Monte Cassino and the University of Naples. His father, the Count of Aquino, was anxious for him to enter the army, but the boy early resolved to become a monk, and was received into the Dominican Order in 1243. His mother did her best to dissuade him from taking the final vows, but it was all in vain; and although he was waylaid and taken home a prisoner by his soldier brothers, he managed to escape from the castle in which he was shut up. His sisters, who were allowed to visit him in the hope that they would make him change his mind, were converted by him, and they aided him to get away, letting him down from the window in a basket. St. Thomas seems never to have seen any of his family again, and the next few years were spent by him in earnest preparation for the work of a preacher. He is said to have been so devoted to silent meditation that he was nicknamed the 'Dumb Ox' by the brethren of his monastery, and his humility was so great that he accepted correction from his Superior without remonstrance, even when he was in the right, pronouncing a Latin word wrongly rather than assert his superior knowledge.

In spite of his determined self-depreciation, St. Thomas soon became noted for his profound knowledge, and the learned Albertus Magnus is reported to have said of him: 'We call him the Dumb Ox, but ere long the bellow of his eloquence will be heard all over the world.' The prophecy was fulfilled, for the writings of St. Thomas are still ranked as masterpieces of rhetoric, and as soon as he was allowed to preach, the fame of his eloquence spread throughout the length and breadth of Italy. Pope Clement IV. offered him the archbishopric of Toulouse, which he refused, and St. Louis of France often turned to him for advice. He converted his brothers, who had tried so hard to deter him from becoming a monk, and though he was noted for his gentle treatment of heretics, he won over hundreds who

would never have yielded to the persecutions of his contemporary, St. Peter Martyr.

It is related that one day, when St. Dominic was praying before a crucifix, the Saviour bent His head, and said to him : 'Thou hast written well of Me, Thomas. What recompense dost thou desire ?' To which the suppliant made the beautiful and characteristic reply : 'No other than Thyself, O Lord.' The very crucifix from which the Master spoke is said to be still preserved in S. Domenico Maggiore at Naples.

St. Thomas died in 1274, in a Cistercian abbey at Fossa-Nova, where he had halted to rest on his way to Naples. His last hours are said to have been spent in dictating a commentary on the Song of Solomon, and when he felt his end approaching he asked to be laid upon ashes on the ground. He was temporarily buried in the monastery in which he breathed his last, but a few years later his remains were translated to Toulouse.

St. Thomas Aquinas, who, on account of his love of theology, has been called the Angelic Doctor, represents the learning, as St. Peter Martyr does the zeal for orthodoxy, of the Dominican Order. He is generally represented as a middle-aged man with a somewhat squat figure and stern features, wearing the robes of his Order, and with a mitre at his feet, in token of his refusal of the archbishopric of Toulouse. Occasionally, in allusion to his name of the Angelic Doctor, wings are given to him, and his chief art emblem is a star or sun upon his robes, also supposed to have reference to his luminous interpretation of things Divine, or, according to some, to a tradition that after his death a circle of brilliant light appeared upon his breast. Now and then the sun or star seems to be suspended to a kind of chain or collar of gold, said to have reference to the name of one of the books of St. Thomas called the 'Catena Aurea.' It must be added, however, that it was customary in Spain to give the collar of the Order of the Golden Fleece to the Generals of religious Orders. Sometimes, as in a painting by Benozzo Gozzoli, now in the Louvre, rays of light emanate from a book held by St. Thomas, or the book and sun are replaced by a chalice, in memory of his devotion to the Blessed Sacrament. An ox is also now and then introduced beside him, because of the nickname given to him during his novitiate, and in some old iconographies a dove whispers in his ear, in token that his writings were inspired. In devotional pictures

Saints Thomas Aquinas and Bonaventura are constantly seen together, as in the painting by Moretto in the Louvre, already referred to; and occasionally the two great Dominicans uphold a chalice between them, for it is related that both compiled a version of the Office of the Blessed Sacrament, but when St. Bonaventura read that of St. Thomas, he tore up his own manuscript in despair.

In S. Domenico, Bologna, is a supposed portrait of St. Thomas Aquinas by an unknown hand, and in the Brera Gallery, Milan, is one by Bernardino Luini. In S. Caterina, Pisa, is a very fine interpretation of his character by Francesco Traini, in which he is enthroned in the midst of a glory, with Plato standing beside him, a group of prostrate heretics at his feet, and Christ with the Evangelists and St. Paul above his head. Ghirlandajo and Taddeo Gaddi also introduced St. Thomas Aquinas surrounded by angels, prophets, and Saints, in their famous frescoes in S. Maria Novella, Florence. In Andrea Orcagna's 'Christ Enthroned' in the same church, the Redeemer is giving the Gospel to the Angelic Doctor, and the keys to St. Peter. St. Thomas Aquinas stands behind the kneeling St. Peter Martyr in Fra Angelico's 'Great Crucifixion,' and is one of the six Saints in the same master's 'Madonna of S. Marco.' He is grouped with Saints Dominic, Francis, and Bonaventura in Raphael's fresco of the 'Disputa,' and appears amongst the Doctors of the Church in the decorations from the same great hand of the Chapel of Nicolas V. in the Vatican. The 'Miracle of the Crucifix' is the subject of one of the frescoes of Filippo Lippi in S. Maria sopra Minerva, Rome, and also of one by Francesco Vanni in S. Romano, Pisa; and in the Seville Gallery is a very celebrated painting by Francisco Zurbaran of the 'Apotheosis of St. Thomas Aquinas,' in which the Angelic Doctor is being received into heaven by the Holy Trinity, the Blessed Virgin, St. Paul, and St. Dominic, in the presence of the four great Latin Fathers and of a crowd of notable contemporaries of the artist.

CHAPTER XXIII

A GROUP OF THIRTEENTH-CENTURY SAINTS

ALTHOUGH their fame has been to a great extent overshadowed by that of the founders of the Franciscan and Dominican Orders and their immediate followers, many other Saints of the thirteenth century have their distinctive emblems, and are introduced with more or less frequency in works of art. Of these the most celebrated were St. Albert, Bishop of Vercelli and Patriarch of Jerusalem; the Carmelite monks, Saints Angelus, Simon Stock, and Albert of Sicily; the Servite Filippo Benozzi, the Augustine St. Nicholas of Tolentino, Pope Peter Celestine, St. Peter of Nolasco, Cardinal Raymond Nonnatus, St. Raymond de Peñafort, Archbishop Edmund of Canterbury, and Bishop Richard of Chichester.

It has been claimed for St. Albert of Vercelli that he was the real founder of the Carmelite Order, though the monks themselves declare that they are the direct descendants of a little body of anchorites who lived upon Mount Carmel after the prophet Elijah made it his retreat. In any case, the anchorites had no written rule until one was given to them in 1209 by the Patriarch of Jerusalem at the request of their leader Berthold. This rule was confirmed in 1224 by Pope Honorius III., who altered the red and white mantle hitherto worn, in imitation of that with which the prophet worked his miracles, to a white hooded cloak, retaining, however, the old brown undergarment. The Pope ordered further that the monks should be known as the 'Family of the Most Blessed Virgin,' hence the many representations in Carmelite convents of the Mother of the Lord wearing a wide-spreading white mantle, beneath which are sheltered groups of monks and nuns, amongst whom the two Saints Albert, with Saints Angelus, Simon Stock, and Theresa are conspicuous.

The Carmelites, or White Friars, as they are often called, were introduced into England by Sir John de Vesci on his return from the Crusades, and soon became numerous in the British Isles, their name being still retained in the London district of White Friars and elsewhere. Few of their number, however, rose to any special distinction, and after their con-

version, in 1247, into a Mendicant Order they gradually became broken up into numerous branches of little influence.

St. Albert belonged to the noble house of Castro di Gualteri, and had won a great reputation for wisdom before he became Bishop of Vercelli and Patriarch of Jerusalem. He was the trusted friend and adviser of the Emperor Frederick Barbarossa, and often acted as arbitrator between him and the Pope in their constant disputes. He was on his way to attend a Council at Rome, when he was assassinated at Acre by a man whose crimes he had reproved. As he fell beneath the knife of his murderer, the Blessed Virgin is said to have appeared beside him, and although his tragic fate was the result of private revenge, he has been accorded the martyr's palm. A knife or dagger held in his hand is his special art emblem, and he is represented sometimes in Bishop's robes, sometimes in those of a Carmelite monk.

St. Angelus was the son of Jewish parents, who were, it is said, converted to the Christian faith just before his birth, by a vision of the Blessed Virgin, who entreated them to have their child baptized in the name of her beloved Son. They obeyed, and from his earliest infancy the boy was singled out for special favours from on high. As soon as he was old enough he entered the Carmelite Order, and it is related that on one occasion, when he and a number of his brother monks wished to cross the Jordan, the water divided and they passed over dry-shod. About 1217 St. Angelus was sent to Italy to preach, and is said to have met Saints Francis and Dominic at Rome, the former remarking to the latter, 'Here is an angel from Jerusalem.' Later the young Carmelite went to Sicily, where he offended a powerful nobleman named Berenger by his plain-speaking, and was by him condemned to death. According to some he was stabbed, whilst others assert that he was bound to a tree and shot with arrows, meeting his fate with the utmost heroism. As the breath left his body a white dove is said to have issued from his mouth, and his last words were, 'Father, into Thy hands I commend my spirit.'

To St. Angelus, as to St. Dominic, is given the emblem of the three crowns crossed by a palm, symbolic of his purity, his eloquence, and his martyrdom; and occasionally a sword is placed in his hand, or red and white roses, typical of his great eloquence, are falling from his lips. His martyrdom, in which

he is represented hanging from a tree, his white mantle fluttering behind him, and his meeting with Saints Francis and Dominic, are the subjects of paintings by Ludovico Caracci.

Very little is known of St. Simon Stock, but he is said to have been of noble English birth, and to have received the name of Stock in memory of his having withdrawn at the early age of twelve to a hollow tree, in which he spent all his time in meditation and prayer. He was one of the first Englishmen to join the Carmelite Order, and, after winning a great reputation for his zeal and sanctity, he was elected General of it at the chapter held at Aylesford in 1245. Soon after this he instituted the so-called 'Confraternity of the Scapulary,' the Blessed Virgin, it is said, having appeared to him and given him a scapulary with her own hands. In any case, it was St. Simon Stock who added to the habit of the Order the long, narrow strip of gray cloth which distinguishes the Carmelites from the Premonstratensians noticed above, who also wear the brown tunic and white cloak. St. Simon died in 1265 at Bordeaux, whither he had gone on business connected with his office, and was buried in the cathedral of that city. He may be recognised amongst other monks of his Order by the scapulary he holds in his hands, and he is sometimes represented with a fire beside him, because he is said to have rescued by his prayers many souls from purgatory.

St. Albert of Sicily is honoured by the Carmelites as one of the most illustrious members of their Order, and is said to have been mainly instrumental in introducing the new rule to Italy. He is credited with having performed many miracles, casting out evil spirits and healing the sick. He is also said to have put to rout the devil, who appeared to him in the guise of a beautiful woman with a fish's tail, an incident commemorated by Francia in his celebrated 'Annunciation,' now at Chantilly, in which he has introduced St. Albert standing on the prostrate demon. The Infant Saviour is supposed to have appeared to St. Albert as well as to Saints Francis and Dominic, for which reason he is sometimes represented holding the Divine Child in his arms. According to some, St. Albert died in 1292, but others assert that he lived until 1309. He is the patron Saint of Sicily, where he is supposed to be able to protect his votaries from fever, and to give special attention to the interests of coopers. His great purity and devotion to the cross are

symbolized by a crucifix, terminating in a bunch of lilies, his eagerness in spreading the light of the truth by a lamp, which sometimes replaces the cross, and a book held open in his hand, supposed to be an allusion to his spread of the Carmelite rule.

Whilst the Carmelite Order was gradually increasing in importance, yet another community, that of the Serviti, or Servants of the Blessed Virgin—whose general art emblem is a bunch of three lilies forming a letter M—was founded at Florence by seven wealthy merchants, to only one of whom, St. Alessio Falconieri, has the honour of canonization been given. This is, however, to a great extent atoned for by the great fame of St. Filippo Benizzi, or Beniti, who joined the Order in 1247, fifteen years after its first institution, and rapidly brought it into high repute, by the eloquence of his preaching and the extreme austerity of his life.

Of a noble Florentine family, Filippo Benizzi began his career as a doctor, and, after studying in Paris and Padua, settled down in his native city to practise his profession. It is related that one day, when he was attending Mass, the account of the interview between his namesake the apostle and the angel, so wrought upon his imagination that the words 'Draw near and join thyself to the chariot' seemed to be addressed to him personally, and that, looking up, he saw the Blessed Virgin herself, who bid him join her followers, the Serviti. St. Filippo obeyed at once, and was received as a novice in a monastery on Monte Senario, where he remained unnoticed for several months. An accident, however, revealed to the brethren how great an adherent they had won, and the young monk was sent forth to preach in Italy and France, gaining everywhere a vast number of new members for his Order. He obtained the confirmation of the Serviti rule from Pope Alexander IV., and did much to reconcile the conflicting political parties then causing so much trouble in Italy. He was made General of his Order in 1267, and on the death of Clement IV., in 1271, he narrowly escaped being chosen to succeed him as Pope. Hearing of what he looked upon as a danger to his peace of mind and usefulness, he slipped away to Monte Montegnato with one attendant only, and remained hidden in a cave till he heard of the accession of Gregory X. Whilst in his retreat, St. Filippo is said to have caused the hot springs to gush forth from the rocks which are

still known as the Bagni di San Filippo, and are credited with great medicinal value. The famous preacher died at Lodi in 1285, and has ever since been held in high honour in Italy; but it was not until 1516 that he was beatified, and his full canonization was delayed until 1671.

The special art attributes of St. Filippo Benizzi are a mitre and tiara at his feet, in memory of his evasion of election to the Papacy, and a lily or crucifix held in one hand. He is generally represented as an elderly man, with a noble, but worn intellectual face, wearing the black habit of his Order, and occasionally the three crowns he rejected are held over his head by two angels, each with a lily in one hand. St. Filippo is often grouped with Saints Francis Borgia, Louis Bertrand, Gaetano, and Rosa of Lima, who were canonized at the same time as himself, and in devotional pictures painted for the Serviti he generally appears at the head of the monks, although he had nothing to do with the actual foundation of the Order. The most celebrated representations of St. Filippo Benizzi are the frescoes in S. Annunziata, Florence—in which he is supposed to have received his call to the monastic life—including his admission into the Order, by Cosimo Roselli, and five scenes by Andrea del Sarto, namely, the healing of a leper, to whom the Saint is said to have given his own garments; the punishment of a gambler, who is supposed to have been struck by lightning when St. Filippo reproved him; the exorcism of an evil spirit from a beautiful young girl, who lies back exhausted in her parents' arms, as the saintly physician puts out all his power to save her; the death of the Saint in the presence of his weeping brethren; and certain of his after-death miracles.

St. Nicholas of Tolentino, who takes the highest rank amongst the later Augustinians on account of the many miracles said to have been performed by him or on his behalf, was born in 1245 at St. Angelo, near Fermo, of humble parents, who, believing that they owed the answers to their prayers for a son to the intercession of St. Nicholas of Myra, named him after the great Bishop.* The boy was educated in an Augustinian monastery, and became a monk as soon as he was old enough. Of the actual facts of his career very little is known, except that his austerities and self-inflicted discipline were so great

* For account of St. Nicholas of Myra, see vol. ii., pp. 179-188.

that he can scarcely be said to have lived, that he spent many years in the city after which he is named, and died in 1309.

The special emblems in art of the much-loved Saint are a star upon his breast, one having, it is said, constantly appeared above his head when he was preaching, and over his tomb after his death, or, for a similar reason, stars scattered all over the black habit of his Order, or arranged in a kind of crown upon his brow; and a plate on which is a partridge or a number of small birds, in memory of the legend that on one occasion, when St. Nicholas was suffering very much, and his Superior ordered him to eat a partridge cooked for him, he prayed earnestly for help and the bird flew away with all its plumage restored. Sometimes the holy man is holding the end of his scarf over a fire at his feet, supposed to be in allusion to the rescue of souls from purgatory by his prayers; or he is planting a staff—sometimes surmounted by a star—in the ground, for when water was wanting for the workmen building a monastery at Tolentino, he obtained a miraculous supply by that means. Now and then St. Nicholas has one foot upon a globe, in token of his renunciation of the world, and holds an open book in one hand, and a crucifix set in flowering lilies in the other, or the lilies and crucifix are held one in each hand. Three small loaves of bread are yet another of his emblems, in memory of his having multiplied the flour of a poor family of Tolentino, who had given him food from their humble store; and now and then he seems to be listening in rapt attention to the songs of angels hovering above his head, for he is said to have been constantly cheered by heavenly music. Thirty years after his death the arms of St. Nicholas are said to have bled copiously when his relics were divided for distribution; and in 1608, when Cordova was being devastated by a plague, and his image was being carried through the city, the figure of the Crucified Redeemer is said to have bent down from a cross to embrace it, an incident which is the subject of a painting by Giovanni Castiglione.

One of the most noteworthy representations of St. Nicholas of Tolentino is that in the National Gallery, London, by Mazzolino da Ferrara, in which he appears with many of his characteristic emblems, kneeling in adoration before the divine Mother and Child, and there is a fine interpretation of his supposed character by Carlo Dolci in the Pitti Gallery, Florence.

Pope Peter Celestine—who is occasionally introduced in Italian devotional pictures wearing the habit of a monk, with a dove whispering in his ear, and a tiara either at his feet or held in his hand, as if he were about to place it at his feet—is chiefly celebrated for his abdication after occupying the See of Rome for four months only. He belonged to the noble family of the Morroni, and, after leading a life of great austerity in a mountain cave, he was elected Pope very much against his own will, taking the name of Celestine to mark his love of heavenly things. Not long afterwards the new Pontiff escaped from Rome and hid himself in a monastery, but he was enticed from his retreat and imprisoned for some months by order of his successor, Pope Boniface VIII., who feared that he might be induced to reclaim the dignity he had undervalued. St. Peter Celestine died in 1296, and was buried with great pomp at Tolentino, but his body was later translated to Aquila.

St. Peter of Nolasco, who belonged to a noble French family, was born in Languedoc about 1189, and after serving for some time under Simon de Montfort, acting as tutor to the latter's royal captive, the son of King Peter of Arragon, he fell under the influence of St. Juan de Matha, whose story is related above. Touched to the heart by all he heard of the sufferings of captives in Africa, St. Peter resolved to give up everything for the sake of helping them, and, having won the support of King James, the conqueror of Arragon, he succeeded in founding a Spanish Order of Mercy, resembling greatly that of the Trinitarians. From Barcelona the new community, under the name of Our Lady of Mercy, spread rapidly throughout the North of Spain. St. Peter Nolasco became its first General, and the greater part of his life was spent in its thorough organization. After releasing many prisoners, winning over to the true faith numerous Mohammedans, and himself spending several months in a Moorish prison, St. Peter resigned his position in 1249, and died in 1256, his last words being, 'Our Lord has sent redemption to His people; He hath commanded His covenant for ever.' It is related that when the holy man was dying, and was too weak to stand, he was carried by angels to the chapel where Mass was being performed, and that St. Peter nailed head downwards to the cross, appeared to him, to encourage him to bear the last agony patiently.

The special emblems in art of St. Peter of Nolasco, who is

much beloved in Spain, are a branch of flowering olive, held in one hand, that being the symbol in Spain of the mercy and peace he brought to so many; chains, indicative of his rescue of captives; a bell suspended sideways on a luminous band bearing seven stars, its clapper consisting of an image of the Blessed Virgin, in memory of a vision said to have been vouchsafed to him to enable him to find a long-lost and much-treasured church bell; a banner bearing a red cross, such as is given in Spain to all founders of Orders; and a scapulary, which the Saint is receiving from the hands of the Mother of the Lord, who is supposed to have thus notified her approval of his work.

It is usual to represent St. Peter of Nolasco as an old man wearing the white habit of his Order, and scenes from his life and legend are of very frequent occurrence in Spanish churches and convents. His vision of St. Peter is the subject of a very fine painting by Francisco Zurbaran, now in the Prado Museum, Madrid; and in the Louvre is a representation of him with St. Raymond de Peñaforte from the same great hand. The incident of his being carried by angels to hear Mass is treated in one of Claude Mellan's most beautiful engravings, and in the Cathedral of Granada is a painting by Pedro Bocanegra of St. Peter of Nolasco finding the choir of his convent chapel occupied by the Blessed Virgin and a group of attendant angels.

Cardinal Raymond Nonnatus, one of the most celebrated of the followers of St. Peter Nolasco, was of noble Spanish origin, and early entered the Order of our Lady of Mercy. After working zealously in the cause of captives for many years, he gave himself up as a hostage for the ransom of certain slaves in Morocco, who promised quickly to collect the money for his redemption. During the interval St. Raymond was very cruelly treated, though care was taken to preserve his life, lest his death should deprive his tormentors of his ransom. As he insisted upon preaching to his Mohammedan gaolers, his lips were bored through with a red-hot iron, and kept padlocked, except when food was given to him once a day. After many months of great suffering the money was at last sent for his redemption, and the rumour of his unselfish zeal having reached Rome, he was made a Cardinal by Pope Gregory IX., who at the same time summoned him to Rome. St. Peter started at once for Italy,

but, worn out with all he had gone through, he was taken ill at Cortona, near Barcelona, and died there in 1240, angels, it is said, administering the Blessed Sacrament to him just before the end.

St. Raymond Nonnatus is still greatly honoured in Spain, where he is often introduced in devotional pictures wearing the robes of his Order, a padlock closing his lips, and with chains or a monstrance in his hands, in memory of his kindness to prisoners and the favour shown to him on his death-bed. Occasionally he wears or holds a crown of thorns, in memory of the poetic tradition that one day, when he had given his own hat to a beggar, the Saviour suddenly took the place of the poor man, and offered to St. Raymond his choice between a crown of thorns and one of flowers. The astonished Saint fell on his knees, crying, 'Thou, O Lord, art the only reward I crave,' at which the Master placed the crown of thorns upon his brow.

A noted contemporary of St. Raymond Nonnatus was his namesake of Peñaforte, a scion of an illustrious Spanish family, who was born in 1175, entered the Church as soon as he was old enough, and joined the Dominican Order a few months after the death of its founder. He refused the archbishopric of Tarragona, but became General of his Order when he was an old man. He won great renown as a preacher, converting hundreds of Saracens to Christianity, and died in 1275 at the great age of 100. He is credited with having performed many miracles, including the crossing of the sea on his cloak, an incident which is the subject of a painting now at Bologna by Ludovico Caracci, and is said to have taken place in order to induce King Jayme to turn from his evil ways. That monarch had in his service a beautiful girl disguised as a page, and St. Raymond, as his confessor, had ordered her dismissal, threatening to leave Spain if he were not obeyed. The royal penitent proved obdurate, and forbade anyone to supply the Dominican monk with a boat; but St. Raymond, full of confidence in divine help, sprang from a projecting rock on to his cloak, which he had spread upon the waves, and started upon his voyage undismayed. The King, concludes the legend, repented, sent away his favourite, and never again ventured to disregard the instructions of his stern director.

St. Raymond de Peñaforte is occasionally associated in

Spanish pictures with St. Peter of Nolasco, although they belonged to different Orders, possibly because he aided the latter in his work. His special art emblems are a key, in memory of his having held for a short time the offices of Grand Penitentiary at Rome and confessor to the Pope; and a book, bearing the title 'Decretales Gregorii IX.,' because by order of that Pontiff he gathered into one volume all the scattered decrees of his predecessor.

Other celebrated monks of the thirteenth century were Saints Sylvester Gozzalini, Peter Gonzalez, and Herman Joseph of Cologne.

The first was of Italian birth and began life as a lawyer, but is said to have been led to become a monk by the sudden death in his presence of one of his relations, for which reason a dead body lying at his feet is his principal emblem in art. Occasionally he also has a wolf beside him, because one is said to have lived with him for some years in a cave to which he retired, and now and then a representation of the Nativity is introduced above his head, in memory of a vision seen by him one Christmas Eve. St. Sylvester died in 1267 at the age of ninety, after founding no less than twenty monasteries in his native land.

St. Peter Gonzalez, better known as St. Elmo, who is sometimes confounded with the martyr of that name who lived in the fourth century,* was born in 1190 at Astorga, and entered the Dominican Order at an early age, winning later great renown as a preacher. He is said to have walked on the sea when he was unable to get a boat, for which reason he has supplanted his namesake of Italy as patron of sailors, and to have twice escaped unhurt when his robes were on fire, which accounts for his principal emblem: flames rising from his outspread hand, and also explains the expression 'St. Elmo's fire,' applied to the phosphorescent light so often seen at sea. He converted many Moors by his eloquent sermons, travelling great distances, and having bridges built over rivers to enable the poor to come to his services. Moreover, he provided for his workmen with supernatural aid. On one occasion, for instance, he is reported to have called the fishes in the Minho to come ashore, and they responded at once, jostling each other in their eagerness

* See vol. ii., pp. 40, 41.

to sacrifice themselves, and supplying a plentiful meal to the bridge-builders, for which reason St. Elmo occasionally appears standing upon a huge fish. He died rather suddenly in 1246 at Tuy, where his relics are still preserved.

St. Herman Joseph was the son of poor parents, and was born at Cologne towards the end of the twelfth century. He entered the Præmonstratensian Order when he was only twelve years old, and became greatly beloved by his brother monks, on account of the childlike simplicity of his nature. He is said one day to have offered an apple to an image of the Holy Child, who closed His little hand upon it, an incident represented in the sculptures of the Church of S. Maria im Capitol in his native town. On another occasion Christ is reported to have appeared to St. Herman and presented him with an axe, for what purpose is not explained; and the Blessed Virgin came to him one night and placed a ring upon his finger, for which reason the name of Joseph was added to that of Herman. St. Herman died in 1226 without gaining any rank or distinction, but he is still much revered in Germany, and has been represented by Quentin Matsys with the implements of illuminating and painting, which would seem to imply that he practised those arts. In the Vienna Gallery is a painting by Van Dyck in which St. Herman Joseph kneels in rapt devotion gazing up at the Blessed Virgin, to whom an angel is presenting him.

Strange to say, the legends which have gathered about the memory of St. Edmund, the great Archbishop of Canterbury, much resemble those told of the humble monk of Cologne. The exact date of his birth is not known, but he was the son of a well-to-do merchant of Abingdon named Rich, and was educated at Oxford. From his childhood he had a great veneration for the Blessed Virgin, who is said to have appeared to him several times, on one occasion allowing him to place a ring upon her finger, an incident the Saint commemorated by having two rings made, each inscribed with the words 'Ave Maria,' one of which he wore himself, whilst the other he placed on the finger of an image of the Holy Mother. The divine Child is also supposed to have shown special favour to St. Edmund, who is sometimes represented holding Him in his arms. St. Thomas of Canterbury is said to have come from heaven to encourage the prelate in his resistance to King Henry III.'s encroachments on the privileges of the

Church, and the Saint's dead mother is reported to have come from the grave to check her son's ardour for mathematical studies, and to have traced upon his hand three circles, emblematic of the Holy Trinity, with the words, 'Be these thy diagrams henceforth.'

St. Edmund was ordained priest as soon as he was old enough, and quickly became celebrated for the eloquence of his preaching. In 1227 he was commissioned by Pope Gregory IX. to preach the sixth Crusade in the British Isles, and in 1254 he was made Archbishop of Canterbury, a position he held for six years only. He vigorously espoused the cause of the National party, arousing the intense hostility of the King, who managed to make his tenure of his see impossible, by obtaining the appointment of a resident Papal Legate who was devoted to the royal interests. St. Edmund withdrew to a Cistercian abbey at Pontigny in Champagne, and died a few months later, on November 16, 1242, at Soisy. His remains were taken to Pontigny to be buried in the chapel there, and it is related that it was found impossible to remove the ring he wore in honour of the Blessed Virgin, until he was asked to open his dead hand, which he did at once, the fingers becoming rigid again the next moment. The memory of the saintly Archbishop is preserved in the dedication of a church at Sedgefield, in the diocese of Durham, and in Frindesbury Church, near Rochester, is a quaint mural painting with his name inscribed above it, representing him as a man of dignified appearance, wearing the archiepiscopal robes and mitre, and holding the cross of his high office. The incident of the giving of the ring to the Blessed Virgin is the subject of an engraving by Jacques Callot, and the figure of the Archbishop is occasionally introduced in ecclesiastical decoration, with a child lying at his feet, possibly in allusion to one of the many miracles of healing attributed to him.

Another famous ecclesiastic of the thirteenth century was St. Richard de Wych, whose name is preserved in the dedications of several English churches, including one at Aberford in Yorkshire and one at Heathfield in Sussex, and who occasionally appears in English churches—notably in a mural painting in Norwich Cathedral and in one in All Saints' Church, Maidstone—wearing the robes of a Bishop and holding a long-hilted cross. Born about 1200 in the little village in Worcester-

shire after which he is named, the future Saint was brought up for the Church, and became first Chancellor to St. Edmund of Canterbury, whose devoted friend and supporter he was, and later Bishop of Chichester. St. Richard ruled his see with combined rigour and gentleness, and is said to have shown the greatest generosity to the poor, his alms having been often supplemented in a miraculous manner. During a famine he is credited with having fed three thousand people with a single loaf; he constantly multiplied the supply of fish landed on the coast of Sussex, and none ever appealed to him for help in vain. He spent the last year of his life in earnestly preaching the Crusade, which he made the opportunity for a great religious revival, and he died at Dover in 1253 clasping the cross to his heart, and with the words 'Show us the Father, and it sufficeth us,' upon his lips. He was buried in his own cathedral, which was long called by his name, and a lane leading to it is still known as St. Richard's Wynd.

The special emblem in art of the great Bishop is a chalice at his feet, in memory of a tradition that one day when he was performing Mass he fell and dropped the sacred vessel, but without spilling a drop of the consecrated wine. He is also sometimes represented driving a plough, because (before he was ordained) he is said to have helped his brother, who was a farmer.

With Saints Edmund of Canterbury and St. Richard of Chichester may be justly associated their royal contemporary, St. Ferdinand III. of Castile, the Dominican, St. Hyacinth of Poland, and the comparatively humble Saints Gerardo dei Tintori and Gerardo dei Villamanca.

St. Ferdinand, the eldest son of Alphonso of Leon and Berengaria of Castile, united the two kingdoms on his accession to the throne of the former in 1230, and was from the first a model of chivalry and Christian devotion. He looked upon the war with the Moors as a crusade against unbelievers, and he never once drew his sword against an enemy of his own faith. After a long career of success St. Ferdinand was taken ill on the eve of an expedition to Africa, and died on May 30, 1252, clasping a crucifix and with a cord round his neck, in token of his penitence. He was buried in the Cathedral of Seville, and was canonized in 1668.

It is usual to represent St. Ferdinand III. as a tall, hand-

some man in the prime of life, in a complete suit of armour, over which he wears a royal tunic and a crown. In one hand he holds an image of the Blessed Virgin and Child, in the other a key, the latter sometimes replaced by a sword or a globe. The image recalls the tradition that the King always carried a statuette of the Holy Mother and the Infant Saviour on the pommel of his saddle, and the one he is said to have used is still shown in the Cathedral of Seville. In the same building are also preserved two keys, supposed to be those yielded up in 1236 and 1248, on the bit of one of which the words '*Dios abirra Rey entrera*' (The King enters protected by God) are cut. The sword symbolizes the royal Saint's constant wars with the infidels and the globe his widespread dominion.

In the Convent of S. Clemente, Seville, is preserved a portrait of King Ferdinand, and in the Prado Gallery, Madrid, is a fine painting, said to be founded on it, by Murillo, who several times realized with great success the noble character of the famous warrior Saint. St. Ferdinand is very constantly introduced in Spanish churches; his enthroned figure is incorporated in the arms of Seville; there is a good statue of him in the north porch of Chartres Cathedral, and he appears in one of the windows of the clerestory of the same building.

St. Hyacinth of Poland, who is still greatly revered in his native land, where he is credited with having performed many remarkable miracles, was born in 1185, and was educated at Cracow, Prague, and Bologna. In 1218 he went to Rome in the train of Bishop Ivo, where he heard St. Dominic preach, and resolved to enter his Order. The rest of the life of St. Hyacinth was spent in arduous missionary journeys, during which he preached amongst the Danes, Swedes, Norwegians, and the wild Tartars of Russia, and he is said to have gone as far North as Scotland.

St. Hyacinth is credited with having twice crossed a swollen river dry-shod, once bearing with him an image of the Blessed Virgin and a pyx, which he had rescued from a church threatened by the savage Tartar hordes. On the second occasion he narrowly escaped being murdered, for it is related that the sacred building was already surrounded when he rushed in to rescue the vessels of the altar. As he bent his head to the Blessed Virgin, her image, which was larger than

life and of an immense weight, is reported to have said to him: 'Wilt thou leave me to the mercy of these barbarians?' and St. Hyacinth took up the additional burden, which he found to weigh lighter than a feather, though when he put it down again in the Cathedral of Cracow, where it is said still to be preserved, it became as heavy as ever. Another time St. Hyacinth is supposed to have sailed across an arm of the sea upon his cloak; when a mother brought to him the corpse of her son who had been drowned, he at once restored the victim to life by making the sign of the cross; and he was equally successful in curing a man who was dying from the bite of a scorpion.

St. Hyacinth died in 1257 at Cracow, and was buried in that city, but part of his relics were taken to Paris in the sixteenth century, which explains the number of representations of him in that city. His emblems in art are an image of the Blessed Virgin held in one hand, and a pyx in the other, in memory of the legend related above. Sometimes the image is replaced by a scroll, bearing the words '*Gaude fili Hyacinthe, preces tuæ gratæ sunt filio meo, et quidquid ab eo per me petieris impetrabis*,'* for it is said that on a certain fête of the Assumption, when St. Hyacinth was kneeling in rapt devotion, the Blessed Virgin appeared to him and gave him this guarantee of her favour. The apparition of the Holy Mother is the subject of a beautiful picture by Ludovico Caracci, now in the Louvre, and in the same collection there is a painting of the holy man crossing the swollen river, carrying the image and the pyx, by Leandro da Bassano; and in the Vatican Gallery are representations of some of St. Hyacinth's miracles by Francesco Cossa, which were long attributed to Benozzo Gozzoli.

St. Gerardo dei Tintori, who is little known out of Italy, was a mason who built with his own hands a hospital for the poor at Monza, carrying the sick to it on his shoulders, and himself ministering to all their needs, for which reason a porringer and a wooden spoon are his usual attributes in art. A bunch of cherries is also sometimes given to him, but this is the result of a confusion which has arisen between him and his namesake of Villamanca, who lived some half-century later, and was

* Rejoice, Hyacinth, my son, for thy prayers are agreeable to my Son, and He will give thee all thou dost ask in my name.

a lay-brother of the Order of St. John of Jerusalem. He, too, holds a bunch of cherries, in memory of a legend to the effect that once, when he was very ill and longed for some fruit, four ripe cherries were found on the leafless branch of a tree near his cell, although it was the depth of winter.

CHAPTER XXIV

SAINT CATHERINE OF SIENA AND OTHER HOLY WOMEN OF THE FOURTEENTH CENTURY

OF the many noble women who in the fourteenth century adopted the religious life, none is more celebrated than St. Catherine of Siena, who combined in a singular degree intense religious enthusiasm, with a political wisdom rare indeed amongst her monastic contemporaries. Born in 1347, the future Saint was the daughter of a dyer of Siena, and was the youngest of a large family. Whilst she was still a mere child she showed a wonderful appreciation of the beauty of the story of the cross, and is said, when she was only seven, to have had a vision of Christ Enthroned with Saints John the Evangelist, Peter, and Paul. As soon as she was old enough her parents wished her to marry, but she had long before vowed to have no bridegroom but the Lord Himself, and it is related that one day, when her father entered her room suddenly, he found her on her knees before a crucifix, with a snow-white dove resting upon her head. This convinced him that it would be wrong to interfere further with one so evidently under the special protection of Heaven, and when St. Catherine announced her intention of entering the third Order of St. Dominic he made no objection.

Many are the wonderful stories told of the experiences of the enthusiastic girl after she had renounced the world. She was at first assailed by horrible temptations, and only after she had again and again scourged herself before the altar in the Church of S. Domenico, in which she constantly took refuge, did the Master she loved with a consuming devotion come to her aid. On one occasion her heavenly Bridegroom is said to have offered her her choice

between a crown of gold and one of thorns. She chose the latter, pressing it upon her head till the blood poured down her face, and this extraordinary experience, which was witnessed by a certain nun named Palmerina, who had before been bitterly jealous of the novice, brought her very great renown in the whole Dominican Order. Palmerina entreated forgiveness, which was readily granted, and henceforth the two became close friends. The supernatural experiences of St. Catherine of Siena are supposed to have culminated in her reception, in the Chapel of St. Christina at Pisa, of the stigmata, a miracle she tried in vain to conceal, but which soon became noised abroad. Eventually, indeed, it led to its recipient being ranked almost as highly as St. Francis of Assisi himself, although the Franciscans did all they could to throw doubt upon the truth of the story, Pope Sixtus IV., who was himself a member of the Order, issuing a decree forbidding the representation of the stigmata in pictures of St. Catherine.

As time went on the saintly nun became deeply beloved by all with whom she was brought in contact. She gave up much of her time to visiting the sick, nursing the most loathsome cases, and, it is said, herself taking leprosy from a poor woman who she attended to the last and buried with her own hands, the disease, however, leaving her suddenly when the funeral was over. One beautiful and well-authenticated incident stands out in vivid relief from the mass of more or less apocryphal tales which have gathered about the memory of the Saint. A young nobleman named Niccolo Tuldo had rebelled against the Government, and was condemned to be beheaded. Bitterly resenting his sentence, he blasphemed God, blaming Him for allowing his young life to be cut short. St. Catherine obtained permission to visit the prisoner, and won him to such sincere repentance that he became almost eager to die, to prove how great his love for his Master had now become. His saintly comforter went with him to the place of execution, and standing beside him as he knelt to receive the fatal blow, she made the sign of the cross. Just before the end he turned to her with a smile of ineffable content, and with the words 'Jesus, Catherine,' on his lips he yielded up his soul to God, St. Catherine receiving his head in her hands as it fell. On another occasion the Saint is said to have met two impenitent

robbers on their way to death, and to have asked to be allowed to go with them, winning them also to see the error of their ways, and to make their punishment a willing sacrifice to the Lord they had hitherto set at nought.

So great was the ascendancy won by St. Catherine over her fellow-citizens, and so famous did she become throughout Italy for the many conversions her wisdom had brought about, that she was chosen to go to Avignon to plead the cause of the Florentines with Pope Gregory XI. She was unable to bring about a complete reconciliation, and convinced that the Pontiff's absence from Italy had much to do with the dissensions by which the whole country was torn, she resolved to endeavour to persuade him to return. In this she was pre-eminently successful, winning over to her cause prelates and princes by her eloquent letters, many of which have been preserved, and achieving by the sheer weight of her personal influence, what many wise politicians had striven in vain to bring about. She returned to Avignon, made her way into the consistory, and, flinging herself at the feet of Gregory, pleaded with him with such intense earnestness that, weak and vacillating though he was, he granted all she asked, the Cardinals and priests looking on in astonishment at the extraordinary scene.

The Pope returned to Rome in 1377, and though he only lived a few months longer, the work of St. Catherine cannot be said to have been in vain. All through the fierce struggle known as the Great Schism, when the rival Popes, Urban VI. and Clement VII., were fighting for the mastery, the Dominican nun was one of the chief advisers of the former, whose cause she looked upon as that of God and of the Church. She did all in her power to serve the interests of Pope Urban, and was even chosen by him to go on his behalf to the notorious Joanna II. of Naples. She did not, however, live to undertake this new mission, for, worn out by her superhuman efforts to win peace where there was no real desire for it, she died suddenly at Rome on April 29, 1380, with the words 'Glory of God, not vainglory,' upon her lips, angels, it is said, bringing her the Blessed Sacrament on her death-bed. St. Catherine was buried beneath the high altar of S. Maria sopra Minerva, Rome, but later her head and one finger were granted to her own city, where they are preserved in the Church of



Alinari photo]

'San Domenico, Siena

ST. CATHARINE OF SIENA
By Francesco Vanni

S. Domenico, where she had so often knelt in earnest prayer, in a costly shrine enriched with frescoes by Sodoma.

The special attributes of St. Catherine of Siena, who is still greatly venerated in her native land, are a crown of thorns, in memory of the vision related above; a burning heart held in one hand, typical of her fervent devotion to her Lord, or, according to some, of a quaint tradition to the effect that the Saviour gave her His own heart in exchange for hers, in response to her fervent petition for greater love; a lily, in allusion to her purity; a ring, in memory of her resolve to have no spouse but the crucified Redeemer; and a crucifix in her left hand. Sometimes the crucifix and lily are held together, or the crucifix issues from the heart. Occasionally, as in a book of hours preserved at Woodchester, the maiden Saint holds a crucifix, lily, palm, and open book, in her right hand, and a flaming heart bearing the letters I.H.S. in her right, whilst above her head angels hold three crowns; or, as in the famous 'Isabella Breviary' in the British Museum, the cross and lily are in one hand, and the heart with a cross impressed upon it in the other.

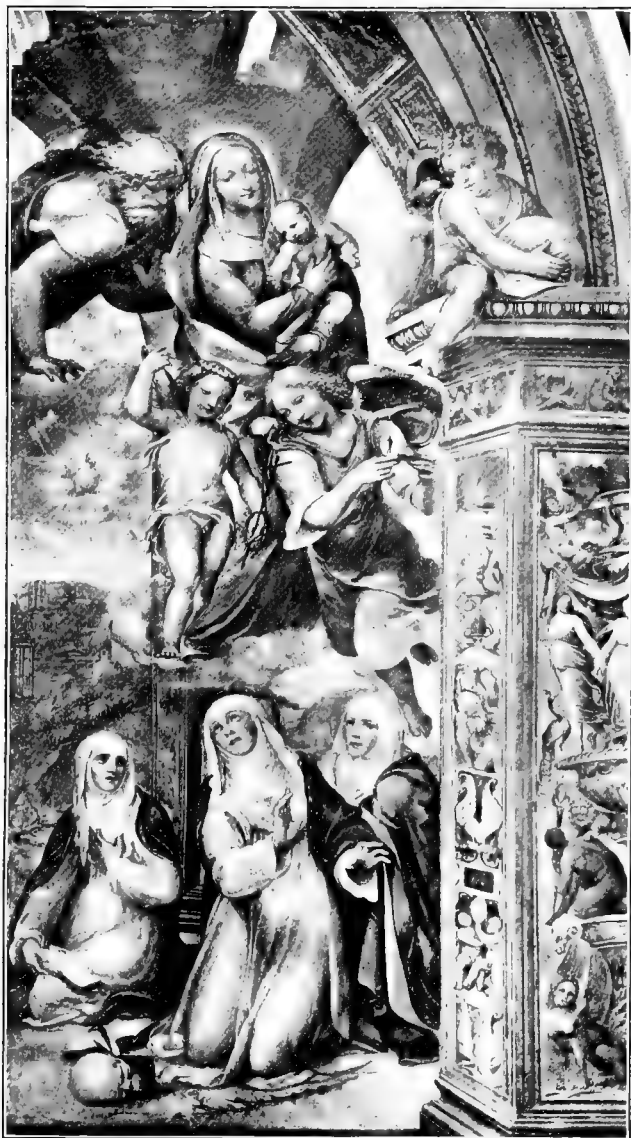
One of the most beautiful and celebrated representations of St. Catherine of Siena is a portrait by her contemporary and friend, Andrea Vanni still preserved in S. Domenico, Siena, in which she wears the robes of her Order, holds a lily in her left hand, and offers the right with the sacred wound clearly visible upon it, to be kissed by a kneeling nun, supposed to be her reconciled enemy, Palmerina. In the deeply interesting fresco by Benvenuto di Giovanni in the Hospital of S. Maria della Scala, Rome, of the 'Return of Pope Gregory XI. from Avignon,' St. Catherine, with one of her nuns, is introduced close to the Pontiff. In the 'Madonna del Rosario' of Sassoferrato in S. Sabina, Rome, she kneels on one side of the throne, opposite to St. Dominic, and the Infant Saviour bends towards her to place a crown of thorns upon her head; in the Pitti Gallery, Florence, is a fine rendering of her betrothal to Christ, by Fra Bartolommeo, from his Convent of S. Marco, in which the great Dominican artist has represented her receiving a ring from the Holy Child; in the so-called Oratorio del Crocifisso connected with the House of St. Catherine at Siena, is preserved what is said to be the very crucifix from which she received the mystic stigmata, and in the church below are

several interesting frescoes of scenes from her life and legend, including certain miracles of healing, with that of the dead nun, St. Agnes of Monte Pulciano, offering her foot to be kissed by the greater Saint. The actual reception of the stigmata, the conversion of St. Catherine, and the execution of Niccolo Tuldo, are the subjects of frescoes by Sodoma in S. Domenico. Other very famous representations of St. Catherine of Siena occur in the Group of Saints on the wing of an altar-piece from S. Agustino, Siena, by Luca Signorelli, now in the Berlin Gallery; in an altarpiece by Ghirlandajo from S. Maria Novella, Florence, now in the Munich Gallery; and in the bas-reliefs of Luca della Robbia in the Church of the Osservanza, near Siena. The canonization of St. Catherine of Siena by Pius II. is the subject of one of the series of frescoes by Pinturicchio, in the Cathedral Library of Siena, illustrative of the career of that Pope, in which the body of the Saint lies on the ground, with a lily clasped in one hand, surrounded by the dignitaries of the Church.

Other noted women of the fourteenth century to whom the title of Saint has been given were Saints Bridget and Catherine of Sweden, St. Elizabeth of Portugal, and the less well-known Saints Nothburga of Rothenburg, Rosalina of Villanuova, Agneta of Foligno, and Oringa of Lucca.

St. Bridget belonged to the Royal Family of Sweden, and was born about 1304. At sixteen she was married to her cousin, Prince Ulpho, and became in course of time the mother of eight children, whom she brought up in the fear of the Lord. On the death of her husband in 1344, St. Bridget withdrew from the world, and founded a branch of the Augustinian Order, to which she herself gave the name of the Rule of the Saviour, but which later became known as that of the Brigittines. She undertook many missionary journeys, made pilgrimages to Rome and Compostella, and died in 1373 at Rome. She was at first buried in that city, but her body was later taken back to Sweden.

Many miracles are said to have been wrought on behalf of St. Bridget. A crucifix is preserved in S. Paolo fuori le Mura, Rome, the figure on which is supposed to have turned towards her one day, when she was praying earnestly for some sign of the divine favour. She herself declared that the Blessed Virgin appeared to her several times, and that Christ, though



Alinari photo]

S. Domenico, Siena

THE COMMUNION OF ST. CATHARINE OF SIENA
By Sodoma

He did not give to her the supreme honour of the stigmata, showed her His sacred wounds, for which reason two wounded hands and feet with a bleeding heart, are sometimes indicated above the head of St. Bridget, or a heart marked or surmounted by a cross is placed in her hand. It is usual to represent the royal widow in the robes of an Augustinian nun, with the black band across her forehead, which was the distinctive badge of the Brigittines. She holds a crosier as Abbess, sometimes replaced by the pilgrim's staff, and a book, in memory of her written revelations; occasionally a lighted candle or taper is also given to her, from which she is letting the wax drop on her hand, because she is said thus to have reminded herself on Fridays of the Passion of her beloved Master; and a dove, in token of the inspiration of her writings, is sometimes introduced above her head.

Jacques Callot has represented St. Bridget kneeling before a crucifix and dropping hot wax upon her hand; in a certain sixteenth-century Primer her 'Vision of Christ' is represented; her figure is introduced on several old rood-screens in English churches, notably on one at Westhall, Suffolk; and the giving of the rule to her nuns was the subject of a fine composition by Fra Bartolommeo, which is now, unfortunately, lost.

St. Catherine of Sweden was the daughter of St. Bridget, and was married at an early age to a young nobleman named Egard, whom she converted to her own stern views of what constituted the religious life. The two devoted their whole lives to the service of God and His poor. Egard made no objection to St. Catherine going with her mother on her various pilgrimages, and after the death of St. Bridget at Rome he allowed his wife to enter a nunnery, of which she became Abbess, at Vatzen in Sweden. Whether St. Catherine survived her unselfish husband or not is unknown, for he disappears entirely from the accounts of her later life. She died in 1381, having, it is said, received many signal proofs of the favour of heaven, the Blessed Virgin appearing to her several times to commend her for her religious zeal. It is further related that one day, when she was visiting a lonely shrine near Rome, and was annoyed by a young nobleman, a stag appeared beside her and defended her from his insulting address; and on another occasion, when her husband was hunting and she

was walking in the wood near by, a hind pursued by the dogs took refuge with her, the hounds not daring to approach their quarry.

St. Catherine of Sweden is generally associated with her mother, St. Bridget, and her special emblems in art are a lily, on account of her purity, and a stag or hind, in memory of the incidents just related. Jacques Callot has represented her dressing the wounds of a poor man, and in certain old iconographies she is introduced adoring the Sacred Host on her death-bed, for it is said that, being too weak to receive it, she asked the priest to hold it up before her dying eyes.

St. Elizabeth of Portugal was the daughter of King Pedro III. of Arragon, and the grand-niece of her namesake of Hungary, whose story is related above. She was born in 1271, and married when she was only twelve years old to Dionysius, King of Portugal, a man of profligate habits, whom, after many years of unhappiness, she converted from his evil ways. St. Elizabeth became the mother of two children—a son, who succeeded his father on the throne of Portugal, and a daughter, who married Ferdinand IV., King of Castile. The conversion of Dionysius is said to have been the result of an extraordinary incident, occasionally represented in art, when a jealous courtier, who had accused the Queen of caring too much for a certain page, fell into a trap he had laid for her supposed lover. The King had listened to the slanderer, and arranged that the suspected page should take a message to a lime-burner, who on receiving it was to fling him into his kiln. The page went to perform his devotions before obeying the instructions he had received, and the courtier, eager to make sure of his revenge, went to ask the lime-burner if the King's orders had been obeyed. The man took the courtier for the messenger he was to destroy, and flung him into the burning lime, whilst the page returned to report the tragic occurrence to the King, and the innocence of the Queen was triumphantly proved.

After many years of married life, St. Elizabeth was left a widow in 1326, and her children being now independent of her, she entered the third Order of St. Francis, resolved to dedicate all her time to the service of God. Later she joined a community of Poor Clares at Coimbra, where she died in 1336. She was buried with great pomp in the chapel of her nunnery, and is still greatly revered in Portugal and

Spain, her votaries calling her Sant' Isabel de Paz, on account of her efforts to reconcile her husband and son in their constant quarrels. She is generally represented as a woman of advanced age, wearing the habit of a Franciscan nun and a crown, the latter recalling her royal dignity. Occasionally she holds roses in a fold of her robe, or one rose in her hand, the Portuguese telling a similar story to that related of her famous namesake, of the provisions she was taking to the poor being changed into flowers when her husband asked her what she was carrying. The most distinctive emblem of St. Elizabeth of Portugal is, however, a jug or jar held in one hand, as in the beautiful altar-piece by Ambrogio Lorenzetti, now in the Siena Gallery, in which she is opposite to St. Elizabeth of Hungary, who has roses in her hand and in her tunic. The jug or jar recalls a legend to the effect that the physicians of St. Elizabeth of Portugal had ordered her to drink wine, but she persisted in refusing to do so until the water she had ordered to be brought to her table was found to be changed into wine, a miracle she accepted as an indication of the divine will.

St. Nothburga of Rothenburg was a humble peasant girl, who, after being dismissed from the castle of a certain Count Henry, because her giving all her own food to the poor led to her being suspected of dishonesty, took service with a farmer. One day when the bell rang for service, as she was helping to reap a field of wheat, her master ordered her to go on working, but she replied that she must serve God first. He was very angry, and told her if she left then she need not return, to which she replied : ' I will throw my sickle in the air, and if it falls I will obey you ; if not, will you let me go to church ? ' The farmer agreed, and the brave girl flung up her reaping-hook, which remained hanging on a sunbeam. Later, Count Henry, hearing of the marvel, persuaded St. Nothburga to return to his castle, and she remained there till she died, becoming a trusted house-keeper, deeply beloved by her master's many children. When she was carried to her last resting-place, the river Inn is said to have rolled aside, leaving a dry passage for the funeral procession ; and many remarkable miracles are supposed to have been wrought at her tomb. The humble Saint is still greatly venerated in Germany, where she is often introduced in ecclesiastical decoration in her simple peasant's garb, carrying bread and a

reaping-hook, or with the latter suspended above her head, a bunch of keys at her girdle, and her master's children gathered about her.

St. Rosalina of Villanuova was of noble birth, and her unusual beauty and sanctity are said to have been predicted before her birth, her mother having dreamt that her child would be a rose without thorns. She early showed a remarkable love for holy things, and to escape marriage she withdrew to a Carthusian monastery. She founded several new communities, and when she felt death approaching, withdrew with one companion to a lonely cell, where she died, the three great saints, Bruno, Hugh of Grenoble, and Hugh of Lincoln, appearing to her at the last to assure her of her welcome in heaven. The special emblems of St. Rosalina are roses held in her robes, a story similar to that already related in connection with the two Saints Elizabeth being also told of her; and a reliquary containing two eyes, in allusion to a tradition that decay never touched her own. She is also sometimes seen surrounded by Mohammedan troops, because she is said to have come from the grave to the aid of Helion of Villanuova, Grand Master of the Order of St. John of Jerusalem, in his struggle with the Moors.

St. Agneta of Foligno was a nun of the third Order of St. Francis, and is occasionally represented with a devil in chains at her feet, or with Christ appearing to her and inviting her to partake of the Blessed Sacrament. She is chiefly celebrated for her remarkable victory over the Evil One, who tried to persuade her that she would not be accepted by her divine Master, on account of her having neglected to take the monastic vows until late in life; whilst of her humble contemporary, St. Oringa of Lucca, whose emblem in art is a hare, the pretty story is told that when she was fleeing to a convent from her brothers, who wished to force her to marry, she was guided in the right direction by a tame leveret.

CHAPTER XXV

SOME GREAT SAINTS OF THE FOURTEENTH CENTURY

THE fourteenth century was marked by a considerable falling off in the number of clergy and monks to whom the honour of canonization has been granted, and of the few who are accounted Saints only a comparatively small number are distinguished by any special emblems. Of these, the most noted are the Dominican Vincenzo Ferreris; the Benedictine Bernardo dei Tolomei; Giovanni Columbini, founder of the Jesuati Order; Cardinal Peter of Luxembourg; Bishop Andrea Corsini of Fiesole; and the hermit Conrad of Piacenza, with the humble priests, John Nepomuk and Ives of Brittany, none of whom have, however, attained to anything like the popularity of the simple citizen, St. Roch of Montpellier, who figures in many of the most celebrated paintings of the great Italian masters.

St. Vincenzo Ferreris belonged to a middle-class Spanish family, and was born at Valencia in 1357. He entered the Dominican Order at the age of eighteen, and soon became celebrated for his eager religious zeal. He was gifted with extraordinary eloquence, and was sent to preach throughout his native country and France, winning an immense number of converts. He was invited to Rome by the Pope, and the Cardinal's hat was offered to him, but he refused to accept it, or any other dignity, and he is said to have gone to England at the special request of King Henry IV. He died at Vannes on one of his missionary journeys in 1419, and so highly was he esteemed that the Princess Jeanne, daughter of King Charles VI., herself prepared his body for the grave. St. Vincent was at first buried where he breathed his last, but his remains were later translated to the Cathedral of Valencia, where they are still much revered.

St. Vincenzo is credited with having performed many miracles. Even as a child he is said to have obtained rain in a time of drought, and later he restored to life a boy who had been killed by his mother in a fit of frenzy; he healed all who came to him, no matter what their suffering; but when he did not wish to be troubled by visitors a mysterious cloud hid him from

sight. One day when he was kneeling before a crucifix, and cried aloud, 'O Lord, how great must Thy suffering have been!' the image of Christ is said to have bowed its head in reply; and again and again the Blessed Virgin came to cheer the preacher by assurances of her divine Son's approval. St. Vincenzo is, moreover, supposed to have had the gift of tongues, for all who came to listen to his sermons, of whatever nationality, were able to understand what he said. On his death-bed the Saviour, with Saints Francis and Dominic and a great company of angels, came to comfort him, and as the breath left his body, the windows of his room burst open to admit a vast number of snow-white birds to escort his soul to heaven.

It is usual to represent St. Vincenzo, who is the chosen patron of brick and tile makers, as a very handsome young man in the Dominican robes, and wings are generally given to him, his fellow-countrymen looking upon him as a special messenger from God. He generally holds a trumpet or a scroll bearing the words, in Latin, from Rev. xiv. 7: 'Fear the Lord, and give Him honour, because the hour of His judgment is come,' both in memory of his constant preaching upon the terrors of the Last Day. Now and then the monogram of Christ, the special emblem of those who preached the Gospel, is embroidered on his robes or held in his hands; a dove, the token of inspiration, whispers in his ear; a flame issues from his forehead, the sign alike of the gift of prophecy and of tongues; a lily is given to him because of his purity; a Cardinal's hat lies rejected at his feet, and he clasps a crucifix, the sign of his devotion to the Cross. In the Florence Academy is a very beautiful interpretation of the character of the great preacher by Fra Bartolommeo, which is supposed to be founded on an authentic portrait, and representations of him abound in Spanish churches and galleries.

St. Bernardo dei Tolomei was born at Siena in 1272, and was brought up as a lawyer, but he lost his sight, and in his grief turned to religion for consolation. He is said to have been healed by the Blessed Virgin herself, and to have withdrawn to Monte Oliveto, about ten miles from his native city, intending to spend the rest of his life in lonely meditation. One night, however, he saw a vision of a ladder between earth and heaven, on which angels and monks were ascending; and he interpreted it as a sign that he must try to bring others to

God. He therefore founded a new congregation of the Order of St. Benedict, to which the name was given of the Olivetans, adopting as arms two olive branches springing from three mounds, and surmounted by a cross, which in course of time became his own special emblem, and is worked into the handle of the crosier he used as first Abbot of the first monastery on Monte Oliveto. St. Bernardo died in 1314, and was buried in the chapel of his own convent. Representations of him are rare; but in a painting by Francesco dei Rossi at Cremona he kneels at the feet of the Madonna with his emblems beside him, and in some iconographies he is introduced gazing up at the vision of the ladder.

St. Giovanni Columbini was a wealthy merchant of Siena, who, after becoming one of the chief magistrates of the city, gave up everything to preach the Gospel, and founded what is known as the Order of the Poveri Gesuati, or the Poor Knights of Jesus. He died almost immediately afterwards, and though many zealous friars joined the new community, it had little permanent influence. The founder—whose emblems in art are a dove, in allusion, probably, to his name, and the monogram of Jesus, in memory of his devotion to His Lord—is occasionally introduced in pictures painted for the convents of the Frati Gesuati, notably in the 'Crucifixion' of Perugino in the Convent of La Scalza at Florence, in which he appears opposite to St. Francis.

St. Peter of Luxembourg was born in 1369 at Ligny in Lorraine, and became Bishop of Metz and Cardinal at the early age of sixteen, but died at Villeneuve, near Avignon, two years later. In spite of his short life he won a great reputation for sanctity and eloquence, is credited with having restored a child to life who had been killed by falling from a tower, and is much revered in France, where he is occasionally introduced in devotional pictures walking barefoot beside the ass brought to him on which to enter Metz, and clasping a crucifix, the latter emblem in memory of the crucified Redeemer having appeared to him to reward him for his devotion. The bridge of Avignon is sometimes introduced behind St. Peter, and he is one of the patron Saints of that city.

St. Andrea Corsini belonged to a noble Florentine family, was born in 1302, and is said to have led a very evil life until he was past twenty, when his mother, in despair at his wicked-

ness, told him that before his birth she had dreamt that she would bring a wolf into the world, who on entering a church became changed into a lamb. This made so great an impression upon Andrea that he entered a Carmelite convent, where he became so renowned for his austerity and sanctity that he was chosen Abbot of his monastery, and was later made Bishop of Fiesole. He died at Florence in 1373, and is still greatly honoured in Italy, where he is credited with having come from heaven mounted on a white horse, like St. James of Compostella* to save the Florentine army at the Battle of Anghian. His emblem in art is a wolf, in memory of his mother's dream, and he is sometimes represented, as in a painting by Gessi in the Corsini Palace, Florence, which also owns a supposed portrait of the Saint by Guercino kneeling at the altar, whilst the Blessed Virgin is appearing to him; for it is related that she came to St. Andrew as he was performing Mass on the Christmas Eve before his death, to tell him he would die on the Feast of the Epiphany.

Of St. Conrad of Piacenza—whose emblems in art are a boar-spear and a fishing-net, in memory of his love of sport, and who belonged to the family of the Gonfalonieri—the story is told that he was converted from a dissipated life by the following incident. When hunting near his native town he was unable to secure any game, and ordered the woods to be set on fire. A terrible conflagration ensued, destroying much valuable property, and a young peasant who was accused of being the incendiary was condemned to death for the crime. St. Conrad only heard of this at the last moment, and had the greatest difficulty in saving the supposed criminal. He succeeded, however, and was so touched by his own escape that he renounced the world to withdraw to a lonely hermitage in Sicily, where he is said to have been welcomed by numbers of birds that hovered about him as if glad of his arrival. He died in a cave near Syracuse, and is still very greatly revered in the neighbourhood, where he is credited with being able to heal his votaries of rupture and other internal troubles. The Franciscans claim that St. Conrad belonged to their third Order, and in some of their menologies the emblem of a cross with birds upon it is given to him.

* See vol. i., p. 120.

St. John Nepomucen, or Nepomuk—who is still greatly beloved in Bohemia, where he is credited with the power of preserving his votaries from calumny, from the betrayal of confidence, and from death by drowning—was born at Pomuk near Pilsen, about 1330. His parents were in a humble position, but he was brought up for the Church, and became greatly celebrated for his eloquent preaching. He was offered many important ecclesiastical dignities, but he refused them all, preferring to remain a mere Canon. He was, however, persuaded to become the director of Queen Sophia, the wife of King Wenceslas IV., and the jealousy of the latter was aroused by the friendship which ensued between the priest and his penitent. The story goes that Wenceslas asked St. John to betray to him what the Queen had confessed, and on his refusal the priest was thrown into prison and put to the torture. He remained steadfast, the only words which escaped his lips in his agony being ‘Jesus, Mary,’ and at the earnest entreaty of the Queen he was released; but a few days later the King again tempted him to betray his trust, threatening him with death if he refused. St. John merely bowed his head in token of his readiness to die, and Wenceslas ordered him to be drowned in the Moldau at night, so that the people of Prague might know nothing of the fate of their favourite. The barbarous order was obeyed. St. John was bound hand and foot and flung into the river, but his body remained floating in the midst of a radiant glory, so that the next day all the city knew of his martyrdom, and a great tumult of indignation arose. The sacred remains were carried to the cathedral and buried in it with great pomp, many marvellous miracles, it is said, taking place at the funeral.

The special attributes of the martyred Saint are a padlock or his own tongue held in his hand, in token of his faithful keeping of the secrets of the confessional; a crucifix, in memory of his eloquent preaching of the faith; and an aureole of stars or rays of light above his head, in allusion to the glory that indicated his floating corpse, which is occasionally replaced by an enormous water-lily laid at his feet. St. John is generally represented in the robes of a Canon, and in the countries in which he is honoured, it is usual to place a statue of him on bridges, or in the streets leading to them.

St. Ives of Brittany, who is still lovingly called in France the

'advocate of the poor,' was born at Tregnier in the latter part of the thirteenth century, and brought up as a lawyer. He became famous for his eloquent pleading, and might have amassed a large fortune, but he preferred espousing the cause of those unable to pay legal expenses, devoting his whole life to aid the oppressed. He is said to have taken Holy Orders, to have entered the third Order of St. Francis, and to have practised many secret austerities. He died at the early age of fifty, worn out by his constant exertions, and was buried in the Cathedral of Tregnier, where his remains still rest.

The patron Saint of the lawyers of France, and the special protector of widows and orphans, St. Ives is generally represented as a young man with a beautiful intellectual face, wearing the robes of a lawyer, and holding a roll of manuscript in one hand, surrounded by poor people, who seem to be telling him their grievances. Sometimes a dove hovers above his head, for the Bretons assert that on two occasions a snow-white bird was seen flying round St. Ives in church; or a cat is introduced beside him, some say because that astute animal is the emblem of lawyers. In the Uffizi Gallery, Florence, is a fine interpretation of the character of the great lawyer by Jacopo da Empoli, who has represented him seated on a throne, with a crowd of clients at his feet; and in the Louvre is another painting by the same master, in which St. Ives kneels near St. Luke, who is presenting him to the Blessed Virgin appearing in the clouds above. In Niccolo Gerini's 'Coronation of the Virgin' in the Uffizi Gallery, St. Ives is grouped with St. Dominic opposite to Saints Francis and John the Evangelist, and on the wall of the prison chapel at S. Gemignano is a celebrated fresco by Sodoma, of the lawyer standing amidst a crowd of suppliants, to whom he is evidently administering justice.

St. Roch was born at Montpellier some time in the last decade of the thirteenth century, and is said to have had a small red cross imprinted on his breast, a sign interpreted to mean that his life was to be dedicated to the service of God. His parents died when he was about eighteen, leaving him a large fortune; but he gave it all to the poor, and, assuming the robes of a pilgrim, set out for Rome to pray at the tombs of the Apostles. On reaching Italy he found the plague everywhere raging, and, setting aside his own desire to reach



[Alinari photo]

[Uffizi Gallery, Florence]

ST. ROCH AND OTHER SAINTS WITH THE MADONNA IN GLORY

By Sodoma

To face p. 336

Rome, he gave himself up entirely to nursing the sick, going from place to place, and everywhere restoring hundreds to health, some say by merely making over them the sign of the cross. At Piacenza he was himself struck down, and fearing to infect others, he crept out of the city to meet his fate alone in a wood near by. There he hourly expected his end, but an angel is supposed to have come to his aid, and to have dressed a terrible wound in the thigh, which was causing the victim great suffering. Moreover, a loaf was brought to St. Roch every day by a dog—hence the proverb, ‘Love me, love my dog’—which was one of a pack of hounds belonging to a nobleman, who, after noticing that the animal stole bread from the table, followed him to see where he went. After an interview with St. Roch his visitor was led by his example to aid others suffering from the plague, though, strange to say, he does not seem to have done anything for the holy man himself. As soon as St. Roch was well enough to travel, he made his way home again, but he was so altered that no one knew him, and was thrown into prison as a suspicious character. He accepted this discipline as the will of God, making no effort to establish his identity. He remained in confinement until his death five years later, leaving behind him a note declaring who he was, with the bold promise that all who should ask to be healed of the plague in his name would be heard of God.

The body of St. Roch was at first quietly buried at Montpellier, and although his memory was from the first greatly revered in his native country, his cult would scarcely have spread beyond it but for the accident that, when the plague was raging at Constance in 1414, during the session of the great Council at which Huss was denounced, a young monk advised the authorities to have the effigy of St. Roch carried through the city. The effect was, it is claimed, immediate, for the plague ceased at once, and the fame of St. Roch spread throughout the length and breadth of Europe. The Venetians resolved, if possible, to possess themselves of his relics, and in 1485, under the pretence of doing homage at his tomb, a party of pilgrims managed to secure the sacred spoil, bringing it back in triumph to the lagoon city, where it was received with the greatest enthusiasm by the Doge, the Senate, and the clergy. The beautiful Church of S. Rocco was built to receive

the relics, to which was later added the now world-famous Scuola, decorated by Titian and Tintoretto.

It is usual to represent St. Roch as a young man in the dress of a pilgrim, with the scallop-shell in his broad-brimmed hat, and the staff and bottle held in one hand, whilst with the other he indicates a deep cut in his thigh. A dog with a loaf in its mouth is at his feet, and occasionally an angel is introduced beside him, touching the wounded thigh, or offering the sufferer a tablet bearing the words 'Eris in peste patronis,' in allusion to the note left in his cell by the Saint, who is credited with the power of saving animals as well as his human fellow-creatures from epidemics and from diseases of the leg, and is the patron Saint not only of surgeons, but also of stonemasons, possibly because his name means 'rock.'

The cult of the celebrated pilgrim of Montpellier extended in course of time even to England, where his familiar figure is introduced on many rood-screens, notably on one in Stalham Church, Norfolk, and can still be made out in certain old mural paintings, as in one at Kettering. St. Roch appears with his dog beside him in numerous devotional pictures, amongst which may be specially noted the beautiful 'Christ Enthroned' of Bartolommeo Montagna, in the Venice Academy; the 'St. Mark Enthroned' of Titian, in S. Maria Salute, Venice; and the Madonna with Saints Sebastian and Roch, by Correggio, in the Dresden Gallery. St. Roch is also included in Francia's 'Presentation of Christ in the Temple,' now in the gallery of the Capitol, Rome, noteworthy as the only painting by the artist in which a dog is introduced. The life-sized figure of St. Roch forms the pendant to that of St. Sebastian in Luini's masterly frescoes in S. Maurizio, Milan, and also in his famous 'Passion' frescoes at Lugano. The pilgrim Saint is one of the 'Four Saints' of Crivelli in the Venice Academy; he appears amongst the Saints attendant on the Blessed Virgin in the 'Battle of Lepanto' of Paolo Veronese, in the Venice Academy; and there is a very fine representation of him on the back of Sodoma's celebrated Standard of the Martyrdom of St. Sebastian, in the Uffizi Gallery, Florence.

For the church at Alost in Belgium Rubens painted a very dramatic rendering of the last important scene in the chequered career of St. Roch, his reception of the commission, just before



Alinari photo]

[Oratory of S. Bernardino, Siena

ST. BERNARDINO

By Pacchiaretto

his death, to be the protector of his votaries from the plague. The dying Saint kneels with his dog beside him, gazing up in rapt devotion at the Saviour, whilst an angel offers him the tablet with the inscription quoted above, and below crowds of sick and suffering await the promised relief. In the Dresden Gallery is a beautiful 'St. Roch distributing his Goods to the Poor' by Annibale Caracci, and Bassano's 'St. Roch administering the Blessed Sacrament to the Plague-stricken,' is also a very fine interpretation of the legend.

More celebrated than any of these are, however, the paintings by Tintoretto in the Church and Scuola di S. Rocco at Venice, which include in the former: St. Roch receiving the blessing of the Pope; the pilgrim Saint and his dog in a landscape, with crowds of people on either side of them; his healing of the sick; St. Roch and the beasts of the field; and his death in prison; whilst in the latter are an Altarpiece of the apotheosis of St. Roch, a subject repeated on the ceiling, and a fine single figure of the same Saint, all forming part of a magnificent scheme of decoration, which ranks with that of the Sistine Chapel by Michael Angelo and of the Stanze by Raphael.

CHAPTER XXVI

ST. BERNARDINO OF SIENA AND OTHER SAINTS OF THE FIFTEENTH CENTURY

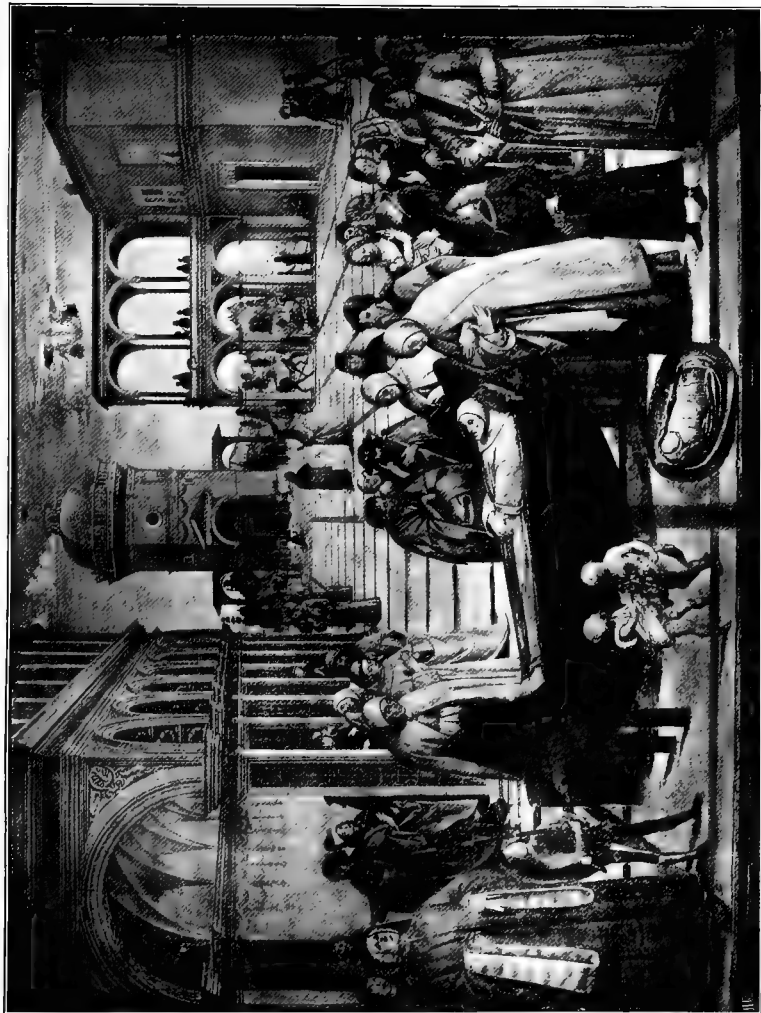
FEW of the many monks who have been counted worthy to be called Saints more truly deserved that honour than did the noble Italian preacher, St. Bernardino of Siena, whose deeply interesting personality, brilliant eloquence, sincere piety, and keen reasoning powers, combined to give to him a position unique amongst his contemporaries. A scion of the great house of the Albizzeschi, he was born in 1380, the year of the death of his fellow-countrywoman, St. Catherine, who, had she lived, would doubtless have been one of the first to appreciate the great gifts of a man whose spirit was so thoroughly akin to her own.

Pre-eminently handsome, and with a slight, graceful figure, the young Bernardino was well fitted to shine in society; but

at the age of seventeen he renounced the world to enter a society for nursing the poor, and when the plague broke out in Siena none of the brethren were more zealous in their care for the sufferers than he. In 1403 he entered the Franciscan Order, and was sent to preach in various districts of Italy, carrying everywhere with him, it is said, a tablet on which was painted the monogram of Jesus, framed in luminous golden rays.

So great was the success in preaching of the young monk that many of his hearers were not only moved to professions of repentance whilst the memory of his incisive utterances was fresh, but permanently renounced their evil practices. Enemies were reconciled; women cut off their hair and tore off their jewels to fling them at the feet of the youthful reformer; gamblers destroyed their cards; and even the rival political parties of Italy forgot their feuds for a time in their common adoration for the new apostle. The future Pope, Æneas Sylvius, author of the famous commentaries, was among the disciples of St. Bernardino. The Sienese Government issued a new code of decrees called the 'Riformagioni di Frate Bernardino,' of which the chief aim was to keep down excessive display of wealth and to prevent the election to public offices of immoral persons; and a great bonfire was made in the Piazza del Campo of personal ornaments, dice, cards, vicious prints, pictures, and books, in the presence of crowds of zealous spectators. In a word, many of the reforms advocated by Savonarola half a century later, were anticipated by St. Bernardino, who is also credited with having been the founder of the Franciscan community known as the Observantists, so called because they enforced the original rigid rule of the ascetic of Assisi, although as a matter of fact, a little body of hermits had already inaugurated a similar reform in a convent at Colombière, a few miles from Siena, before the great preacher entered the Order.

It is related that after the suppression of gambling through the influence of St. Bernardino a card-maker complained that his livelihood had been taken away from him, and the preacher advised him to make tablets with the monogram of Jesus, such as the one he himself used, and sell them instead of cards. In this the reformer showed no little worldly wisdom, for the man took the hint and thereby won a great fortune, the tablets having for a time an immense vogue in Italy.



Anderson photo

THE BURIAL OF ST. BERNARDINO OF SIENA
by Pintoricchio

[*S. Maria - Ara Celi, Rome*]

With the name of St. Bernardino is also associated what was the originally beneficent institution of the so-called *Monts de Pieté*, founded by him to check usury and to aid the poor to pay their debts. The society received its strange name from the symbol adopted—three small mounds, the central one higher than the other two, surmounted by a cross or by a standard bearing a *Pietà* or figure of the dead Christ. The warm-hearted friar was, indeed, from first to last deeply interested in the suffering of those imprisoned for debt, and on one occasion, when a certain nobleman insisted on forcing upon him a gift of a hundred ducats, he made the messengers go with him to the prison, to witness the ransom with the money of all the debtors confined in it.

St. Bernardino died in 1444 at Aquila in the Abruzzi, on one of his preaching expeditions, and was buried in the church of the Franciscan monastery now named after him in that town. Later his remains were enshrined in a fine monument adorned with bas-reliefs by Silvestro Salviati, which was long the goal of numerous pilgrims who went to it to seek the aid of the Saint.

The chief attributes in art of St. Bernardino—who is generally represented as a tall, thin man in the prime of life, with a beardless and emaciated face—are the tablet already described, held in both hands, or an open book or scroll, on which can be read the words: '*Pater, manifestavi nomen tuum hominibus*' (Father, I have manifested Thy name to men), in memory of the fact that an anthem beginning with this quotation from St. John xvii. 6 was being sung at vespers at the moment of the death of the Saint. The book or scroll is occasionally replaced by the symbol of the *Monts de Pieté*, and three mitres are now and then introduced at the feet of St. Bernardino in memory of his having refused three bishoprics. A star sometimes shines above his head, in token of his gift of eloquence, or the figure of the Blessed Virgin appears near a city portal, the holy monk having, it is said, prayed constantly at a shrine near the gates of Siena.

St. Bernardino is very often grouped, as in the painting by Moretto in the Louvre already referred to, with Saints Francis of Assisi, Antony of Padua, and Bonaventura. In the beautiful '*Annunciation*' by Francia in the Bologna Gallery he stands opposite to St. Francis; in Crivelli's '*Infant Christ giving the Keys to St. Peter*,' now in the Berlin Gallery, he is amongst the

attendant Franciscan Saints ; in Perugino's ' Virgin of Consolation,' now in the Pinacoteca Vannucci, Perugia, Saints Francis and Bernardino are kneeling in prayer for a crowd of suppliants in the background ; in the Oratory of S. Bernardino at Siena is a fine life-sized fresco of the great preacher by Pacchiarotto ; the bas-reliefs of the altar-piece by Luca della Robbia in the Church of the Osservanza near Siena include a very beautiful interpretation of the character of St. Bernardino ; his bust is amongst the portrait medallions in the Piazza of S. Maria Novella, Florence ; and there is a life-sized statue of him in S. Croce in the same city, said to be by Luca della Robbia.

Scenes from the life of St. Bernardino are of frequent occurrence in Italian churches, the most celebrated being those by Pinturicchio in S. Maria Ara Cœli, Rome, which include his admission to the Franciscan Order, his preaching, his meditations in the wilderness, his death, funeral, and glorification. The ' funeral ' is especially beautiful : the scene is laid in Siena, although it actually took place at Aquila, and additional interest is given to it by the introduction of contemporary portraits. In the ' glorification ' St. Bernardino stands between Saints Francis and Louis of Toulouse ; his figure and attitude are full of dignity and repose as he listens to the songs of the angels in attendance upon Christ, and awaits the placing upon his own head of the crown of immortality.

Other celebrated monks of the fifteenth century were Saints Francis of Paula, Giovanni Capistrano, Pietro Regato, Lorenzo Giustiani, Juan de Sahagan, Giacomo della Marchia, and Diego d'Alcala, with whom may be associated the famous St. Antonino, Archbishop of Florence ; King Casimir of Poland ; and the Polish priest, John Cantius.

St. Francis of Paula, who was of lowly origin, was born in 1416, in the town in Calabria after which he is named and was taken by his parents when still a child to the shrine of St. Francis at Assisi, a journey which made a deep impression upon him. On his return home he withdrew to a lonely cave near Reggio, where he was presently joined by other enthusiasts, and in 1436 he founded a congregation to which he gave the significant title of the Frates Minimi, or the Least Brethren, as a sign that their humility exceeded even that of the Frates Minori, or Lesser Brethren, of St. Francis. The



Anderson photo

S. Maria Ara Celi, Rome

THE GLORIFICATION OF ST. BERNARDINO OF SIENA

By Pintoricchio

single word *Caritas*, or 'charity,' was chosen as the motto of the new community, whose members assumed the dark-brown tunic and cord of the Franciscans, with the addition of a short white scapulary.

The fame of the austerity of St. Francis and of the wonderful miracles he is said to have performed, spread throughout Europe, and he lived to found many monasteries in Italy, France, and Spain. In 1483 he was summoned to the death-bed of Louis XI., who hoped through the ministrations of the Saint to obtain relief from the tortures of remorse for all his own evil deeds. St. Francis at first refused to go, but the French monarch persuaded Pope Sixtus IV. to command him to obey, and the monk reluctantly set out for Plessis le Tour. His journey thither was like a triumphant progress, so enthusiastic was the reception accorded him, and he was met at Amboise by the Dauphin and the chief nobles of France, who escorted him to the bedside of the King. The interview between the sinful monarch and the simple monk must have been a very remarkable one, peculiarly significant of the time at which they lived. Louis is said to have entreated the holy man to obtain a prolongation of his life, but St. Francis bid him prepare for death by making such amends as he could for the wrongs he had inflicted on his subjects, and this advice having been eagerly followed, the holy man administered the last Sacraments to his penitent, remaining with him till the end.

St. Francis spent the rest of his life in France, the successors of Louis XI. turning to him for advice in their temporal as well as their spiritual difficulties. He was nicknamed *le Bon Homme* by the courtiers, and the title of '*Les Bons Hommes*' is still given to his monks in France. He died at Plessis le Tour in 1508, and was buried in that town, but his tomb was rifled by the Huguenots in 1562.

The attributes of St. Francis of Paula—who is generally represented as a very old man with a long beard—are a scroll bearing the word '*Caritas*' in a glory of light, either held in his own hand or by an angel near him; a staff, on account of his great age, or, according to some, because he is said to have stopped a huge piece of rock which was rolling down a mountain by touching it with his stick; and a crucifix, on account of his love of the Saviour, or because the wood of one is said to have been used for burning his relics. A donkey near a

forge is sometimes introduced beside St. Francis, in allusion to a legend to the effect that one day, when he had no money to pay a blacksmith, he ordered the animal which had just been shod to kick off its shoes, and was obeyed, to the great astonishment of all present. Occasionally, as in several Spanish pictures, the founder of the Frates Minimi is seen standing on his cloak on the sea, for one day, when some sailors refused to take him and two of his monks from Sicily to Calabria without payment, he is said to have used his mantle as a boat; or he is breaking a piece of money from which blood is issuing, in the presence of Ferdinand I. of Naples, who on one occasion offered him a large sum of money that had been acquired unjustly by the oppression of the poor.

St. Francis of Paula was a very favourite subject with Murillo, the Madrid Museum containing three fine representations of the great ascetic from the hand of the Spanish master, and in the Munich Gallery is a beautiful group of the Saint healing a cripple at the door of a church. In the Bologna Gallery is an interesting painting, by Lavinia Fontana, of Louise, Duchesse d'Angoulême attended by four ladies-in-waiting, presenting her infant son, the future King Francis I., to St. Francis; and in the Dresden Gallery is a picture, attributed to one of the Salimbene, of the same Saint presenting a beautiful boy to the Blessed Virgin.

St. Giovanni Capistrano belonged to a noble family of Anjou, and was born at Capistran in 1385. After taking a high position as a lawyer and marrying a beautiful girl to whom he was much attached, the future Saint became embroiled in the quarrel between the city of Perugia and Ladislas of Naples. He was unjustly suspected of betraying the plans of the former, and was thrown into prison, where he languished for some months. His wife died during his incarceration, and when he was set free he entered the Franciscan Order and became celebrated as a preacher. After the capture of Constantinople by the Turks St. Giovanni was sent to preach a crusade against them throughout Europe. At the siege of Belgrade, when the Mohammedan forces were driven off with great loss, the Franciscan friar was seen on the walls with his crucifix in his hand cheering on the Hungarian defenders, and he is said to have led the army to victory again and again, shouting the watchword 'Jesus! Jesus!' Some writers have even accused him of fighting himself,

but others assert that he never used any weapon but his crucifix, which secured success wherever he appeared with it. Before he died St. Giovanni Capistrano became General of the Observantist branch of the Franciscan Order. He breathed his last on October 23, 1476, in one of his own monasteries at Willech, and was buried in its church, but his remains were later thrown into the Danube by the Lutherans.

The emblems in art of the great Franciscan leader—who is sometimes grouped with Saints Lorenzo Giustiani, John of Sahagan, John of God, and Pascal Baylon, who were canonized with him in 1690—are a crucifix held in one hand, to which he points with the other; a banner bearing the monogram of Jesus or a cross; a red cross embroidered on his robes, and a turban, on which he is trampling, all in memory of his successes against the Turks. A star is also sometimes introduced above the head of St. Giovanni Capistrano, in token of his eloquence as a preacher.

St. Pietro Regolato—who appears sometimes in Spanish and Italian pictures giving bread to the poor, and calling their attention to a crucifix—was born at Valladolid early in the fifteenth century, and entered the Franciscan Order as soon as he was old enough to be received. He won much renown for his combined austerity and generosity, and died in 1456.

More famous than any of the Franciscan monks of the fifteenth century, except St. Bernardino of Siena, was the Augustine St. Lorenzo Giustiani, a scion of a noble family of Venice, in which city he was born in 1380. His mother, who was left a widow soon after his birth, brought him up in the fear of the Lord, but was at the same time anxious that he should marry and preserve his father's name. He was himself, however, determined to embrace a religious life, and ran away from home, taking refuge with some Augustinian hermits at S. Giorgio in Alga. It is related that he often came to the door of his mother's house to beg for alms for his brethren, and that, although her heart was broken, she never failed to fill his wallet for him without a word of remonstrance. St. Lorenzo rose to great honour in the Augustinian Order, and very much against his own will was made Bishop of Venice in 1433. He is said to have continued to wear his coarse monastic habit, and to have slept on the ground on straw, until his death, which took place in 1455. In spite of his reluctance to become

a Bishop, he ruled his see with very great wisdom, and is credited with having again and again saved Venice from the plague and other evils, for which reason he is sometimes represented calming a storm which appears about to burst upon the city of the lagoons. The portrait of St. Lorenzo Giustiani was painted during his life-time by Vittore Carpaccio, and the various representations of him introduced in devotional pictures are supposed to be founded on it. One of the most celebrated interpretations of his character occurs in an altarpiece by Giovanni Antonio da Pordenone, painted for the Church of S. Maria dell' Orto, but now in the Academy of Venice, in which the Bishop, whose features resemble those of Dante, is the central figure of a group of Saints, whom he seems to be addressing. His right hand is raised as if in preaching, and in the left he holds a book with clasps. Another celebrated picture in which St. Lorenzo is the principal figure, is that representing his election to the Patriarchate of Venice, by Marco Vecelli, in the Doge's Palace, and he is introduced in the 'Christ Enthroned' attributed to Palma Vecchio, and many other Italian devotional pictures.

St. Juan de Sahagan was of Spanish origin, and though he was brought up in a Benedictine convent, he joined the Augustinian Order in 1463. He became Prior of a monastery in Salamanca, and won an extraordinary reputation for holiness throughout Spain, many miracles having, it is said, been performed by him or on his behalf. On one occasion an attempt made to poison him in the Sacramental cup by a beautiful girl, whose lover he had converted, was supernaturally frustrated, for which reason the emblem of a chalice from which a serpent is issuing is given to him. He several times defeated the schemes of the evil one, and is now and then represented trampling a demon under his feet; and when a nobleman he had offended sent two assassins to murder him, he discovered their design, and, instead of harming him, they fell at his knees to ask for his forgiveness. The constant triumphs of St. Juan over those who wished to harm him are also sometimes symbolized by a number of swords on the ground beside him, and now and then he is seen trampling upon a globe, in token of his renunciation of the world. He died in 1479, and was buried at Salamanca, where he is still held in high esteem.



Alinari photo

[Bologna Gallery]

SAINTS FRANCIS OF ASSISI AND BERNARDINO OF SIENA WITH
THE FRANCISCAN ANNUNCIATION

By Francia

The story of St. Giacomo della Marchia greatly resembles that of St. Juan de Sahagan, and his chief emblem is also a chalice with a serpent issuing from it, in memory of an attempt to poison him. St. Giacomo was of Italian birth, entered the Franciscan Order as a young man, and became famous for his eloquent preaching. It is related of him that, when ordered by Pope Eugenius IV. to go to Bosnia to take proceedings against the heretics there, he put down a cup from which he was about to drink, and started without a moment's delay ; hence a goblet sometimes replaces his emblem of the chalice. He died and was buried at Naples in 1476, after winning back many doubters to the true Church, and was canonized in 1746, at the same time as St. Agnes of Monte Pulciano, for which reason he is sometimes grouped with her. In addition to the cup and chalice, the attribute of the name of Jesus in luminous letters above his head is now and then given to St. Giacomo, or he holds a banner bearing the monogram of the Saviour, both in memory of his great devotion to his Master. Occasionally, too, he holds three globules in one hand, it is said because he died of stone, a malady from which he is supposed to be able to save his votaries, though he fell a victim to it himself.

St. Diego d'Alcala was of very lowly Spanish origin, and was received as a lay-brother in a Franciscan monastery when he was little more than a boy. He became noted for his rigid obedience and humility, and was chosen to go to Rome with many others to be present at the canonization of St. Bernardino of Siena. He won golden opinions in the Eternal City for his loving ministrations to his fellow-pilgrims, and is, indeed, credited with having performed many miracles on their behalf, as well as on that of the sick and suffering whom he met by the way. A quaint story is told of his having restored to life a child whose mother had accidentally shut him up in an oven and roasted him to death. The Infant Saviour is said to have appeared to St. Diego as He had done to Saints Francis and Antony ; the familiar legend is told of the provisions the holy man was taking from his convent to the poor being changed to roses when he was asked what he was carrying, and angels are supposed to have done his work when he forgot to attend to it, in his rapt contemplation of heavenly things.

St. Diego died at Alcala soon after his return from Rome,

and was buried in the graveyard of his monastery. He would probably have long since been forgotten, but for the fact that many years after his death he is credited with having cured the Infant Don Carlos of a serious wound. He was canonized by Pope Sixtus V., and a chapel was dedicated to him in the Church of S. Giacomo degli Spagnuoli at Rome, which was enriched with frescoes, since transferred to canvas, after the designs of Annibale Caracci by Francesco Albani, the subjects of which included the various incidents related above.

The art attributes of St. Diego are a crucifix held in his hand, in memory, it is said, of his having pressed one to his heart on his death-bed, with the words, 'Precious wood, happy nails, that had the honour of supporting the Kings of kings!' and roses held in a fold of his robes. He has been several times painted by Murillo, and perhaps the finest interpretations of his simple character are by that great master: one in the Louvre, in which the Saint bears a cross upon his shoulder, and holds up the miraculous roses in his hand; the other in Madrid, in which he appears in ecstasy upon masses of clouds, whilst angels are doing his work below.

Very different from the career of the humble lay brother St. Diego, was that of the great Archbishop Antonino of Florence, who was born in that city in 1389. The latter was of noble parentage, and might have taken a high position as a political leader, but from the first he shrank from the world, and loved to meditate in solitude on holy things. St. Antonino entered a Dominican convent at Fiesole at the age of sixteen, having, it is said, been at first refused admission by the Superior, who, thinking he looked too delicate to bear the austere life of a monk, bid him go home and learn the whole of Gratian's 'Libro del Decreto' by heart. Instead of protesting against this extraordinary task, the young man went home, and a year later knocked again at the door of the convent. He was taken before the Prior, and astonished him by saying, 'Reverend Father, I have obeyed your wishes; I can say the book by heart. Will you now receive me?' Needless to add that no further difficulty was made. Antonino became a monk, and in the convent at Fiesole he had the inestimable privilege of constant intercourse with the great painter Fra Angelico, whose devoted friend he remained till the end of his life. After winning a very high position in the Dominican Order, and

acting as Prior of many convents, St. Antonino was made Archbishop of Florence, it is said, by the advice of his old comrade, Fra Angelico, to whom the appointment had first been offered. The new prelate ruled his important diocese with great wisdom for thirteen years, saving his city several times from the dangers that threatened it, and he died in 1459. He was buried in the chapel of the famous Convent of S. Marco, where he had so often met his friend the painter, and in which the cell is still pointed out where he and Fra Angelico were received together by Cosimo Pater Patriæ.

The special attribute in art of St. Antonino—who is generally represented as a young man with an ascetic face, wearing the robes and mitre of an Archbishop—is a pair of scales, with fruits in one balance, and a scroll bearing the word ‘Retributio’ in the other, in memory of the Bishop having more than once put to shame those who, whilst pretending that they were making him a free gift for the good of the poor, really expected to benefit themselves. The holy man accepted their offerings with the words, ‘God will reward you,’ and then, seeing their discontent, proved to them that he was giving them far more than their deserts, by placing their offerings in one scale, and a paper bearing his reply in the other, with the result that the latter proved to be far heavier than the former. Sometimes in addition to the scales, a lily and a book are given to St. Antonino, the former in token of his purity, the latter in memory of his many writings. He is introduced, for instance, in the ‘Isabella Breviary’ of the British Museum, holding a book with edges folded over, making it look like a bag, and elsewhere several volumes are placed beside him bearing the titles of some of his works, such as the ‘Summa Theologica’ and the ‘Chronicorum Opus.’

In the chapel in which St. Antonino is buried is a fine statue of him by Giovanni da Bologna, and the walls are adorned with frescoes by Domenico Cresti, representing his burial and canonization, in which are introduced portraits of many Italian celebrities of the sixteenth century. Even more interesting, however, are the frescoes in the Convent of S. Marco, which include St. Antonino as a boy praying, and his entrance into Florence as Archbishop, both by Bernardino Barbatelli; his death as an old man, by Matteo Roselli, outside the refectory, with various scenes from his life from different hands in

some of the cells; and, above all, the portrait of St. Antonino ascribed to Fra Bartolommeo, in cell No. 31, said to have been occupied by the future Archbishop when he was still only a monk.

In striking contrast to the long and influential career of St. Antonino of Florence was the brief life of Prince Casimir of Poland, who resigned his claim to his father's throne, and entered the third Order of St. Francis, devoting his life to good works. He was specially attached, it is said, to the Blessed Virgin, and the hymn in her honour beginning with the words 'Omni die dic Mariæ' was constantly on his lips. He died in 1483, at the early age of twenty-three, and was buried in the Church of St. Stanislas at Vilna. He is still much honoured in Poland, and also in France, his cult having been introduced to the latter country by Casimir V., who on resigning his crown became Abbot of a Benedictine convent in Paris. The emblems of St. Casimir are a lily, a scroll on which is inscribed part of his favourite hymn to the Blessed Virgin, and a crown at his feet. One of the most celebrated representations of the Polish Saint is that by Carlo Dolci in the Pitti Gallery.

St. John Cantius was the contemporary of St. Casimir, and though he never attained any dignity, and died a simple priest in 1473, he is much revered in Poland on account of his great generosity to the poor, to whom he often gave all he had, stripping off his own garments to clothe them. In memory of St. John Cantius it was customary for many centuries for every professor at the College of Cracow, in which the Saint was at one time professor of theology, to take a poor man home to dinner with him at least once a year.

To the fifteenth century also belongs St. Francesca Romana, the foundress of the Benedictine Congregation of the Oblates, so called because its members offered up their lives to God, without, however, altogether renouncing their duties in the world. Born at Rome in 1384, St. Francesca belonged to an aristocratic family, and was married against her will in 1396 to a young nobleman named Lorenzo Pinziano, to whom, however, she became greatly attached. Her husband made no opposition to her spending much of her time working for the poor, and even before his death she had won to her views a little body of ladies as devoted as herself, to whom she gave the rule of

St. Benedict. When left a widow in 1436 St. Francesca herself joined the community, and a year later the Papal sanction was given to the new congregation, which received the name of the Oblates, but was also known as that of the Collatines, after the district in Rome in which the first house belonging to it was situated. St. Francesca ruled her nuns with great wisdom—performing, it is said, many miracles on their behalf—until her death, which took place in 1440 in the house of her son Battista Pinziano, whom she had gone to comfort in a great bereavement. She was buried in S. Maria Nova, now named after her, and was canonized in 1608.

The special attributes of St. Francesca Romana—effigies of whom are very numerous in Rome, where she is still much revered—are an angel kneeling beside her, for she is said to have been constantly attended by one visible to herself alone; a basket of loaves held in her hand, in memory of her having on one occasion multiplied the provision of bread for the sisters of her convent, when all but a few broken crusts had been given to the poor; and an open book, in which can be read the words ‘*Tenuisti manum dexteram meam, et in voluntate tua deduxisti me, et cum gloria suscepiste*,’* in allusion to a touching legend to the effect that, having one day been called away four times from her devotions to meet some domestic emergency, she found on kneeling down for the fifth time, the verse quoted above shining forth from the page in letters of gold, a significant proof that God Himself approved of her devotion as a wife and mother. Now and then the open book is replaced by a pyx, rays of light issuing from it and concentrating upon the heart of the Saint, an allusion probably to her devotion to the Blessed Sacrament; and instances occur of the introduction of the representation of the Blessed Virgin bending down to place the Holy Child in the arms of St. Francesca, to whom that signal favour is said to have been granted one day when she was returning home from church.

There is a recumbent statue of St. Francesca by Bernini on her tomb in the church named after her at Rome; she is introduced seated on clouds with her angel kneeling beside her in the frescoes by Domenichino at Grotta Ferrata; and Guercino

* ‘Nevertheless, I am continually with Thee; Thou hast holden me by my right hand. Thou shalt guide me with Thy counsel, and afterward receive me to glory’ (Ps. lxxiii. 23, 24).

has painted her holding her book, with her basket of bread beside her, and her guardian angel in attendance. The so-called 'Vision of St. Francesca' is the subject of a fine composition ascribed to Poussin, in which the Blessed Virgin is seen above the kneeling Saint offering broken arrows to her, whilst on the ground beside the suppliant are dead and dying figures, a supposed allusion to the cessation of a plague at Rome through the intercession of St. Francesca; and Alessandro Tiarini has represented the saintly widow restoring a dead child to life to give him back to his mother.

Other women of the fifteenth century who have been canonized and are occasionally represented in art were Saints Catherine of Bologna and Colette of Picardy. The former, who was one of the maids of honour of Princess Margareta d'Este, withdrew to a convent of Poor Clares on the marriage of her royal mistress, and is chiefly famous for a tradition to the effect that the Blessed Virgin allowed her to hold the Infant Saviour in her arms. St. Catherine died in 1463, and her body is still shown in the chapel of her nunnery at Bologna, one cheek retaining, it is said, the imprint of the kiss given to her by the Holy Child. St. Catherine, who is the patron of the Academy of Painting at Bologna, is supposed to have had some talent for art, and in the Bologna Gallery is preserved a representation on panel attributed to her, of St. Ursula and her maidens.

Of St. Colette, the daughter of a poor French carpenter of Corbie in Picardy, the remarkable story is told that one day when she was about fifteen and was kneeling in prayer before a crucifix, Saints Francis and Clara appeared to her, to order her to restore to their primitive severity the rules of the Orders founded by them. The recipient of this remarkable favour devoted the rest of her life to carrying out the supernatural instructions, at first joining the third Order of St. Francis, and later instituting a congregation known for some little time as that of the Colletines, which was absorbed in the sixteenth century in that of the Observants. St. Colette is said to have been rewarded for her ardent zeal in the cause of religion by being allowed by the Blessed Virgin to hold in her arms the dead body of the crucified Redeemer, and ever after that awe-inspiring experience, to have felt once a day in her own person the supreme agony of the Passion of her Lord. She is

further credited with having understood the language of birds, and is supposed to have been constantly attended by a tame lark, for which reason she is generally represented with birds flying about her head, and by a pet lamb that always accompanied her to church, never failing to kneel with her at the elevation of the Host. St. Colette died at Ghent in 1447, and is still lovingly remembered in Belgium and France.

CHAPTER XXVII

ST. IGNATIUS LOYOLA AND OTHER SAINTS OF THE SIXTEENTH CENTURY

It appears at first sight a somewhat remarkable fact that there should exist so few celebrated representations of the Saints who were the contemporaries of the great masters of the golden age of painting and of sculpture. The reason for the apparent anomaly is not, however, far to seek, for it was not, as a general rule, until the honour of canonization had been given to them, that the heroes of the faith were considered suitable subjects for introduction in devotional pictures and ecclesiastical decoration. Before the holy men and women of the sixteenth century had been admitted to the hierarchy of the Saints, the great religious painters properly so called, whose chief aim was the promotion of the glory of God and of His elect, had passed away, and the decadence of art—especially of sacred art—was already far advanced. Moreover the representations of the later Saints, beautiful though many of them undoubtedly are, owe their value less to their subject and the interpretation of that subject, than to the technical skill of their execution, and they must therefore be judged as works of art alone, their connection with religion being accidental rather than essential.

Chief amongst the Saints of the sixteenth century who have been treated by their interpreters in a thoroughly modern and realistic spirit, was Ignatius de Loyola, the founder of the great Jesuit Order, which has exercised since his time so important an influence on the politics of Europe. The youngest son of noble Spanish parents, the future Saint was born in 1491 in his father's castle of Loyola, and began his career as a page in

the Court of Ferdinand V. He afterwards entered the army, and quickly won renown as a brave and enthusiastic officer; but in 1521 he was wounded in both legs at the siege of Pampeluna. After a terrible illness he recovered to a certain extent only, for one of the limbs was badly set, and to save himself from deformity, he submitted to have it broken again, in the hope that a new operation could remedy the evil. In spite of all the agony the patient endured, disappointment was again the result. The doctors broke the news to him that he would be lame for life, and in his despair he turned for consolation to religion. Before he rose from his sick-bed he had vowed himself to the service of the Blessed Virgin, and his first act on his recovery was to make a pilgrimage to the shrine of our Lady at Montserrat, where he hung up his sword and lance in token that he renounced for ever the career of a soldier.

The next two years were spent by St. Ignatius in pilgrimages to Rome and to Jerusalem, but the peace of mind he hoped to win was denied to him. He was everywhere met with proofs of his own unfitness for the new career he had chosen, and with remarkable force of will he resolved, at the age of thirty-three, to qualify himself to preach the gospel by submitting to the usual four years' course of study. After passing through the Universities of Alcala and Salamanca, he went to Paris, and there gathered about him a little community of kindred spirits, whom he fired with his own enthusiasm for the cause of Christ, and who eventually became the first members of the new Order, to which the beautiful name of the Company of Jesus was given. In 1539 St. Ignatius went to Rome to obtain the Papal sanction for his rule, which was given to him in 1540, and many associates having joined him, the new institution was soon in thorough working order. Adopting the motto '*Ad maiorem Dei gloriam*' (To the greater glory of God), the Company of Jesus, in addition to the vows of chastity, poverty, and obedience, took a fourth, binding them to go to any country as missionaries to which the Pope should choose to send them, and through all its vicissitudes this, the original constitution of the Order, has remained practically unchanged.

For fifteen years St. Ignatius, making Rome his headquarters, worked with unremitting energy as head of the ever-increasing Order, and on his death, which took place in the

Eternal City in 1556, there were no less than 1,000 Jesuits in Italy alone. St. Ignatius was at first buried in the chapel of his monastery at Rome, but in 1587 his remains were translated to the beautiful Church of Il Gesu, built by the great architects Vignola and Giovanni della Porta.

The fact that by a special clause in the minor regulations of the Jesuit Order, its members are allowed to assume the dress of whatever country they are in, makes it sometimes difficult to distinguish them in works of art, but to St. Ignatius himself, instead of the black habit fastened up to the throat, which was long the distinctive garb of his monks, the ornate vestments of a high dignitary of the Church are generally given. His distinctive attributes are the monogram of Jesus set in luminous rays, either embroidered on his robes, or held in his hand, sometimes replaced by a scroll inscribed with the words, 'O sanctissima Trinita'; an open book, with I.H.S. on one leaf, and the initial letters of the Jesuit motto, 'A. M. D. G.,' on the other; a heart surmounted by a crown of thorns, the *Sacré Cœur*, or sacred heart, which became the crest of his Order, and a globe at his feet, in token of his renunciation of the world. Sometimes St. Ignatius holds a representation of the Blessed Virgin mourning over her dead Son, for he is said to have had a special affection for a certain *Pietà* in his possession. A wolf is also occasionally introduced beside him, two wolves having been part of the Loyola coat of arms, or, according to some, because he protected the people of Piedmont from wolves, against which he is still invoked.

Representations of St. Ignatius Loyola are, of course, of frequent occurrence in Jesuit churches, the greater number, it is claimed, founded upon a cast of his features taken after death by the Spanish master Sanchez Coello, who also himself painted a portrait from them. The most celebrated scenes from the life of the great Jesuit are those by Rubens, who in the famous painting in the Vienna Gallery, has represented him standing at an altar, with his hand resting on an open book, and the monogram of Christ appearing above in a glory of light, whilst his nine first companions are grouped near him, and below are introduced various miracles of healing with which St. Ignatius has been credited.

The most celebrated of the immediate followers of St. Ignatius Loyola were Saints Francis Xavier and Francis

Borgia, with whom may be associated the less famous Saints Aloysius Gonzaga, Stanislas Kotska, and Ignatius of Azevedo, all of whom joined the Jesuit Order in the sixteenth century. St. Francis Xavier, the Apostle of the Indies, belonged to a noble Spanish family, and was born in 1505 in his parents' castle near Sanguesa. At the age of eighteen he was sent to study in Paris, where he came under the influence of St. Ignatius Loyola, entering with eager zeal into his scheme for the foundation of the Jesuit Order. In 1541 St. Francis was sent to the East as one of the first missionaries of the new Society, and after winning many thousands of converts in India and Japan, he started for China; but he died in 1522 on the little island of Sancian, whence his body was taken to Goa, where it was interred with great solemnity.

Still much revered in the field of his labours, where he is credited with having performed many miracles, the figure of St. Francis Xavier is generally introduced in Jesuit churches wearing the surplice of a priest over the black habit of his Order. He appears as a tall, noble-looking man in the prime of life, with a short black beard, and one of his attributes is a scroll bearing the words, 'Amplius, Domine, amplius,' for he was often heard to exclaim, 'It is enough, O Lord, it is enough,' and is said sometimes to have torn open his cassock that the burning love consuming his heart might have free egress. The staff and flask of a pilgrim, a crucifix, which he presses to his breast, and a rosary hanging from his girdle, are also given to St. Francis; and sometimes a crab is seen at his feet, because it is related that on one occasion when he had dropped his crucifix into the sea, it was brought back to him by a crustacean.

It is usual to represent St. Francis Xavier baptizing Indian converts, carrying one of his disciples on his back, or dying in a miserable shed. The most famous painting, inspired by the tragic story of his life, is the one in the Vienna Gallery by Rubens, forming a companion to that of St. Ignatius described above; and the death of St. Francis Xavier is the subject of a fine composition by Carlo Maratti. There is also an interesting interpretation of the character of the Apostle of the Indies by Carlo Dolci in the Pitti Gallery.

St. Francis Borgia, who belonged to the same illustrious family as Pope Alexander VI., was born in 1510 at Gandia, in

Valencia. An hereditary grandee of Spain, married in early life to a beautiful girl, to whom he was deeply attached, the young Duke might have attained to the very highest position, not only in the State, but in the Church. On the death of his wife, however, he resolved to enter the Jesuit Order, and went to Rome to consult St. Ignatius Loyola, who, of course, received him very gladly, and sent him to preach in Spain and Portugal. In 1555 St. Francis was made General of his Order, and he died at Rome seven years later. He was at first buried in the chapel of his monastery, but in 1617 his remains were translated to Madrid, where they are still greatly revered.

St. Francis Borgia—who is supposed to be able to protect his votaries from earthquakes—is generally represented as a man in middle life, with a refined and ascetic face, wearing the simple robes of his Order and kneeling at an altar, on which stands a pyx. At his feet are a Cardinal's hat, in memory of his having, it is said, left Rome secretly, to escape being elected to the Sacred College, and a death's-head wearing an Imperial crown. The latter emblem is supposed to indicate the fact that he owed his conversion to the revulsion of feeling caused by the sudden death of the Empress Isabella, at whose funeral it was his duty, as Master of the Horse, to raise the lid of the coffin and swear to the identity of the remains. Sometimes St. Francis Borgia holds a painting or engraving of the famous image of the Virgin in S. Maria Maggiore,* of which he had copies made for other churches. The most celebrated representation of St. Francis Borgia is that by Velasquez in the Sutherland Collection, in which he is seen arriving at the Jesuit monastery in Rome, St. Ignatius Loyola and three of his monks receiving him. In the Cathedral of Valencia are two scenes from the life of St. Francis Borgia by Francesco de Goya, and in a painting by Luca Giordano, in the Naples Gallery, of St. Francis Xavier baptizing converts, St. Francis Borgia is introduced kneeling behind him.

St. Aloysius or Louis Gonzaga, eldest son of the Marchese di Castiglione, was born in 1568, entered the Jesuit Order at the age of seventeen, and died of fever in Rome in 1591. In spite of his early death, St. Louis is credited with having done great things for his Society. He is the chosen patron of

* See vol. i., p. 47.

college students, and though he has not been made the subject of any great masterpiece of art, representations of him are numerous, either kneeling to receive the Blessed Sacrament from St. Carlo Borromeo, or surrounded by young children. His special attributes are a lily, in token of his purity; a scourge in memory of his severe self-discipline; and a crown at his feet, in token of his renunciation of his high rank. In S. Ignacio, Rome, in which St. Aloysius is buried, is a fine bas-relief by Pierre Le Gros representing his apotheosis, and he appears in various groups of famous Jesuits, notably in one by Pietro da Cortona.

St. Stanislas Kotska, who is one of the patron Saints of his native country, where he is invoked by those suffering from heart disease, and is supposed to be able to save his votaries from despair, was the son of a Polish nobleman, and was born in 1550. He entered the Jesuit Order when still a mere boy, but died in 1586 before he had completed his novitiate. In spite of the shortness of his life, he is credited with performing many miracles. Twice he is said to have received the Blessed Sacrament from the hands of angels, and he was also privileged to hold the Holy Child in his arms. When his brothers wished to prevent him from becoming a monk, and had almost overtaken him on his way to the monastery in which he was received, their horses declined to advance; and so ardent was his love for Christ that on another occasion a fire was seen to issue from a rent in his robes near his heart. Effigies of St. Stanislas, who generally holds a lily, abound in Poland and in Italy; he is often grouped with St. Louis Gonzaga amongst the first members of the Jesuit Order, but he has not been made the subject of any celebrated work of art.

St. Ignatius of Azevedo was the leader of a band of Jesuits who were martyred in 1570, when they were on their way to Brazil, by the French Calvinists of La Rochelle. The martyrs were surprised as they were embarking, and St. Ignatius, who was flung dying into the sea, encouraged them as they were being struck down, by holding up an image of the Blessed Virgin, for which reason he is generally represented with one in his hand.

Another famous monk of the sixteenth century was the Dominican St. Louis Bertrand, of whom representations are numerous in Spain, and whose attributes are a cup, from

which a serpent is issuing, in memory of a frustrated attempt to poison him; a crucifix, in allusion to his missionary work; and a pistol, ending in a crucifix instead of a barrel. This strange emblem has reference to the Saints, having, it is said, converted a weapon raised against him by a nobleman whom he had offended by his plain speaking, into a crucifix, by making the sign of the cross as his enemy was about to fire. St. Louis preached the Gospel with some success in Peru, and died in Spain in 1581.

More celebrated than St. Louis Bertrand were the so-called St. John of God and St. John of the Cross. The former, who was of very lowly Portuguese origin, won the beautiful name given to him by his intense devotion to divine things. He began life as a shepherd, was converted by the preaching of John of Avila, and determined henceforth to devote himself entirely to the care of the sick. In the end he founded at Granada the important Order of the Hospitallers or Brothers of Charity, and died in 1550, after receiving, it is said, many signal proofs of the special favour of Heaven. On one occasion, when St. John was washing the feet of a pilgrim, he suddenly found that he was ministering to Christ Himself. Another time, when he was kneeling in prayer, the Blessed Virgin and St. John the Evangelist came and placed a crown of thorns upon his brow, and again and again angels ministered to his needs. The attributes of St. John of God, who is often grouped with Saint Lorenzo Giustiani, and other saints canonized at the same time as himself, are a pomegranate surmounted by a cross, because the Blessed Virgin is said to have told him to preach the Gospel in Granada, the name of which signifies pomegranate, and an earthenware bowl hung round his neck on a cord, in memory of his having collected alms for the poor. St. John is also sometimes represented wearing the crown of thorns upon his head, and he is often introduced in Spanish pictures carrying a sick man on his back, as in a celebrated painting by Murillo, in the Caridad of Seville.

St. John of the Cross was the chief coadjutor of St. Theresa (whose story is related below) in her reform of the Carmelite Order, and for that reason he is often associated with her in devotional pictures. He was born in 1542 near Avila in Spain, entered a Carmelite monastery in 1563, and began to work with

St. Theresa in 1569. He is looked upon as the first monk of the Congregation of Bare-footed Carmelites. His eagerness for reform led to his suffering much persecution from his fellow monks, and after being for a short time Superior of his monastery, he was deposed. He withdrew for some time to a lonely retreat in the Sierre Morena, and died in 1591 in a Carmelite convent at Baeza. His distinctive name was given to him in memory of the Saviour on the Cross having, it is related, appeared to him, and asked the strange question, 'Johannes, quid vis pro laboribus?' (What reward wilt thou have for all thy labours?), to which St. John replied, 'Domine, pati et contemni pro te' (Suffering and scorn for Thy sake). For the same reason a crucifix and a scroll bearing the Master's question, are the chief attributes in art of the great Carmelite, to whom a pen and roll of manuscript, in allusion to his writings, are also sometimes given.

Other canonized monks of the sixteenth century were Saints Felix of Cantalico, Paschal Baylon, Peter of Alcantara, and Gaetano of Thienna. The first was a member of the Capuchin branch of the Franciscan Order, founded by Matteo di Bossio, who added to the ordinary habit, the pointed hood or cowl, which gave its distinctive name to the new community. St. Felix was of very humble origin, and was born in 1513 at Citta Ducale. He was received into the Capuchin Order at Rome, and spent his whole life in begging alms for his convent. It is related that one day when he met St. Filippo Neri in the street, the famous priest accepted a draught of water from his pilgrim's flask, and that on another occasion Christ Himself appeared to him as a beautiful boy of about ten years old, and gave him a loaf of bread, incidents which have been many times represented in art, though not by any of the great masters. The special attribute of St. Felix is a bag of provisions, either hung across his own shoulders, or carried by an ass he is leading. He is often grouped with St. Filippo Neri, and in the Seville Museum is a beautiful representation of him by Murillo, in which he is gazing up at an apparition of the Blessed Virgin and the Holy Child.

St. Paschal Baylon was a Spanish shepherd, who from his earliest boyhood had a very deep veneration for holy things, and is said to have persuaded those who passed by when he was minding his flock, to teach him to read and write. He

was born in 1540, entered a Franciscan convent at the age of twenty, and died in 1592. He appears sometimes in Spanish devotional pictures wearing the robes of a Franciscan monk, but with his sheep about him still; kneeling at an altar adoring the Blessed Sacrament, which appears above him on a mass of clouds; or gazing up at a vision of the Blessed Virgin. St. Paschal is said to have had so great a veneration for the Holy Communion that even after he was dead he twice opened his eyes at the elevation of the Host.

St. Peter of Alcantara—whose art emblems are a dove whispering in his ear, in token of his constant communion with the Holy Spirit, a cross held in his arms, in memory of his devotion to the Crucified Redeemer, and a scourge, because of his strict self-discipline—was the founder of a new Franciscan Congregation, known as that of the Strict Observants, in which the original rule was enforced with greater rigidity than in any other branch of the Order. St. Peter is said to have performed many miracles, including the calming of a storm, when he walked upon the tossing waves with a lay brother of his convent, an incident which is the subject of a fine painting by Claudio Coello, now in the Munich Gallery. The ascetic monk died in 1562, and as his soul ascended to heaven he is supposed to have appeared to St. Theresa, and to have said to her, ‘Oh, happy penitence, which has brought me so much glory.’

St. Gaetano of Thienna was of noble Italian birth, and is famous for having aided in the foundation of the so-called Theatine Brotherhood, which took so large a share in the reform of the monastic orders. He became Superior in 1527, and died in 1547. He is said to have been held in special favour by the Blessed Virgin and St. Joseph, for which reason he is sometimes introduced in late Italian paintings, notably in one by Tiepolo in the Academy of Venice, being presented to the Holy Child, or receiving Him from His Mother’s arms. A lily is one of the emblems in art of St. Gaetano, and sometimes a winged heart consumed by flames, is introduced above his head, whilst he holds his robes open as if it had just been set free, a somewhat realistic manner of typifying the fervour of the Saint’s devotion. In S. Niccolo da Tolentino, Venice, is a painting by the little-known Santo Peranda, representing St. Gaetano with three maidens, emblematic of poverty, chastity, and obedience.

Elsewhere the great monk is grouped with his co-founder of the Theatines, St. Andrea Avellino, who, though he has no art attributes, is sometimes represented dying before the altar, because he succumbed to apoplexy whilst performing Mass.

With the great monks who in the sixteenth century maintained the strict traditions of the early days of monasticism, may justly be ranked the celebrated Churchmen, Pope Pius V., Archbishop Carlo Borromeo of Milan, Bishop Thomas of Villanuova, and the comparatively humble priest, St. Filippo Neri.

As is well known, St. Pius V., who was born of poor parents in 1504, did much to reform the abuses in the Church, was a stern upholder of the Inquisition, and was mainly instrumental in breaking the power of the Turks, he having in 1571 organized the expedition which resulted in the great naval victory of Lepanto. The attributes of St. Pius V. are a rosary, which he holds, not only because he belonged to the Dominican Order, but in memory of the numerous processions of the Brotherhood of the Rosary arranged by him in times of anxiety, and a crucifix, at which he kneels in an attitude of apparent despair, the feet of the Redeemer seeming to shrink away from his lips as he is about to kiss them. This remarkable incident is said to have actually taken place, causing the Pope to fear he had incurred the anger of the Lord, but it turned out to be merely a warning of a plot to poison him. St. Pius called his confessor to see the strange phenomenon, and the latter noticed that the feet of the image were exuding a poisonous liquid. Sometimes a fleet is seen in the distance behind the Pope, an allusion, no doubt, to the Battle of Lepanto. He died in 1572, and was buried in S. Maria Maggiore, Rome.

St. Carlo Borromeo, one of the greatest churchmen of his time, was of noble Italian origin, and was born in his father's castle of Arona, on Lake Maggiore. He was educated in Paris, and was made a Cardinal and Archbishop of Milan by his uncle, Pope Pius IV., when he was still quite a young man. He had much to do with the Council of Trent, and with the drawing up of the famous Roman Catechism. He was the chief counsellor of Pius IV., and the election of St. Pius V. was due in a great measure to his influence. On his accession to the hereditary wealth of his family St. Charles distributed all his property to the poor, and as Archbishop he ruled his see with

such vigour that an attempt was made to assassinate him by a monk who, dreading the reform of his Order, fired at him when he was kneeling at Mass. During the plague which devastated Milan in 1575 the holy prelate ministered to the sufferers with his own hands, headed processions through the afflicted quarters of the city, walking bare-foot and with a rope round his neck, in token of the penitence of the people for whose sins the pestilence was thought to have been sent. Often and often he knelt before the altar in his cathedral and entreated God to accept his life as a sacrifice for his afflicted flock. When at last the plague was stayed the grateful Milanese attributed the relief to the intercession of St. Carlo, and from that time until his death, in 1584, he was revered as more than human. He was buried in the cathedral, where the crucifix he is said to have carried during the plague, his ring, and his staff are still preserved, whilst in the sacristy is a life-sized silver statue of him in full vestments, the gift of the goldsmiths of the city.

Representations of the beloved Archbishop are of very constant occurrence in Italian churches, in which he appears either in his ornate vestments, or in the simple robes worn by him at the time of the plague, and with a rope round his neck. Sometimes he kneels at an altar, offering himself up for his people, or he pauses for a moment in his devotions, as a bullet from the hidden assassin falls harmless beside him, leaving a black stain on his white vestments. Occasionally St. Carlo is seen administering the Holy Communion to St. Louis Gonzaga as a child; but the favourite subject from his life is the aiding of the plague-stricken, which has been chosen by Pietro da Cortona, Jakob Jordaens, Jakob van Oost, and many other Italian and Belgian masters. There is a beautiful painting by Carlo Maratta in S. Carlo al Corso, Rome, of the Blessed Virgin recommending St. Carlo to her divine Son. He is introduced amongst the Saints in Guido Reni's famous *Pietà* in the Bologna Gallery; and in many other Italian pictures he is grouped with his predecessor in the See of Milan, St. Ambrose, or with his contemporary, St. Filippo Neri.

St. Thomas of Villanuova was of aristocratic Spanish origin, and was born at Fuenlana in 1488. He entered the Church as soon as he was old enough, and rose to be Cardinal and Archbishop of Valencia, dying in 1555, after having won a great reputation for religious fervour and generosity to the

poor, especially to those imprisoned for debt. He has no special art attributes, but is generally represented as a noble-looking man in the robes of an Archbishop, surrounded by beggars, or he is seen rapt away from earth in a state of ecstacy ; for it is related of him that he was often interrupted whilst preaching, once when the Emperor Charles V. was in the audience, by being carried up to heaven in a trance. In Lord Ashburton's collection there is a beautiful painting by Murillo of St. Thomas dividing his cloak with four boys ; and at Hertford House is another fine composition from the same hand, called 'The Charity of St. Thomas of Villanuova.'

St. Filippo Neri was the son of a Florentine lawyer, and was born in 1515. He began life as a private tutor, but eventually became a priest, and soon won great renown for his eloquent preaching and his special affection for children, whom he was never weary of teaching and amusing. St. Filippo became the close friend and constant assistant of St. Carlo Borromeo, who encouraged him in the foundation of what became known as the Oratorian Fraternity, although its members were bound by no vows, and merely took their name from the oratory in which they met to pray with St. Filippo and receive his instructions for their work amongst the poor. St. Filippo died in 1595, and was buried in S. Maria della Vallicella, Rome, which had been given to him in 1575 for his fraternity by Pope Gregory XIII., and in which is a copy, in mosaic, of a portrait of the Saint by Guido Reni, preserved in the adjoining Philippine monastery.

Many miracles are said to have been wrought on behalf of St. Filippo during his lifetime. On one occasion when he was preaching, an angel was seen kneeling at his feet holding an open volume of the Gospels ; and on another, when the roof of his chapel was about to fall, the Blessed Virgin kept it up with her own hands until help was obtained. A touching story is also told of the famous preacher being sent for to the death-bed of the young Prince Fabrizio Massimi, whom he called back to life for a few minutes that he might assure his weeping parents of his happiness in the other world ; an incident that is the subject of a fine composition by Antonio Circignano, and is still commemorated by a service held every year in the private chapel of the Massimi family.

It is usual to represent St. Filippo Neri, as in a statue of him

by Algardi in St. Peter's, Rome, in the robes of a priest, with an angel kneeling beside him and a lily at his feet; or he is surrounded by children, who are listening eagerly to his instructions; drinking from the pilgrim's gourd of St. Felix of Cantalico (whose story is related above); or celebrating Mass at an altar. Occasionally, also, St. Filippo is grouped with Saints Ignatius Loyola, Francis Xavier, Isidore the Ploughman, and St. Theresa, all of whom were canonized with him in 1622.

Amongst the few women who in the sixteenth century attained to a position of influence in the church, the most celebrated was St. Theresa of Avila, who reformed the Carmelite Order and founded the branch of it known as the Bare-footed. The daughter of a Spanish nobleman, Don Alfonso Sanchez de Cepeda, she was born in 1515, and when only seven years old she ran away from home with a younger brother, with the intention of seeking martyrdom amongst the Moors. The children were soon missed and brought safely back to Avila, and later Theresa was sent to an Augustinian convent to be educated. There she became so enamoured of a monastic life that she resolved to become a nun, and at the age of twenty she was received into a Carmelite community in her native town. It was in 1561 that the idea of reforming her Order first occurred to her, and in the following year she was able to lay the foundation of the first convent for the new branch. She died in 1582 with the words, 'A broken and a contrite heart, O God, Thou wilt not despise,' on her lips, and was buried in her own chapel at Avila, where her relics are still greatly revered.

These the simple, well-authenticated facts of the life of St. Theresa have been supplemented by many wonderful legends. Her heart is said to have been pierced with an arrow by an angel, or, according to another version of the story, by the Blessed Virgin herself, the marks of the wound being clearly visible after her death; and the Bare-footed Carmelites still celebrate what is known as the Fête of the Transfixion, in memory of the miraculous incident. A dove is supposed to have hovered constantly about St. Theresa, whispering heavenly counsels; the holy maiden was often carried up to heaven in a state of ecstasy, on one occasion in company with St. John of the Cross; the Saviour she loved so well and His Mother came to her one night and fastened a chain of gold with a cross

suspended from it, round her neck, and after her death miracle-working balm exuded from her tomb.

The special attributes of the much-favoured Saint are a dove, a crucifix, a lily, and a burning heart, the last sometimes bearing the monogram of Jesus. Now and then the crown of thorns is placed upon her head, and she holds the other instruments of the Passion, or she wears the cap of a Spanish doctor of law—why it is difficult to say—and holds a pen and book or a scroll, on which are inscribed the words ‘*Misericordias Domini in æternam cantabo.*’* More rarely she has the staff of a pilgrim, in memory of her many journeys, including one to Mount Carmel, to enforce the reforms she had inaugurated.

One of the most celebrated representations of St. Theresa is the fine composition by Rubens now in the Antwerp Gallery, in which she is seen kneeling at the feet of Christ and pleading the cause of the prisoners in purgatory, who await the result in attitudes of agonized expectancy. Pictures of various incidents from her life and legend, and effigies with her usual attributes also abound, of course, in Carmelite convents and churches, but they can none of them be ranked as true masterpieces.

A famous contemporary of St. Theresa was St. Jeanne de Valois, the saintly daughter of Louis XI., who founded the so-called Congregation of the Annunciation, and is sometimes introduced in French pictures holding a crucifix, and with the Infant Saviour beside her, from whom she is receiving a ring, because she is said to have become the bride of Christ after being divorced by her husband, King Louis XII. St. Catherine of Ricci, a Dominican nun who lived in the first half of the sixteenth century, also deserves a passing mention. She is credited with having received the signal favour of being embraced by the figure of the Redeemer on the cross, at the foot of which she was worshipping, to have received the crown of thorns and the stigmata from Christ Himself, and to have been comforted on her death-bed by St. Filippo Neri, although he was far away at the time.

* ‘The mercies of the Lord I will sing for ever’ Ps. lxxxviii. 1, Douai Version.

CHAPTER XXVIII

FAMOUS MONKS AND NUNS OF THE SEVENTEENTH AND
EIGHTEENTH CENTURIES

ALTHOUGH there was in the seventeenth century a very marked falling off in the enthusiasm for a monastic life and the eagerness for reform in the Church, which were characteristic of the fifteenth and sixteenth centuries, some few zealous workers in the cause of religion distinguished themselves sufficiently to win admission to the ranks of the Saints, and have been occasionally represented by modern masters of painting and sculpture. Amongst this favoured minority the most celebrated were Saints Vincent de Paul, François de Sales, Jeanne Françoise de Chantal, Rosa of Lima, and Maria Maddalena dei Pazzi.

St. Vincent de Paul was of humble origin, and was born at Puy in Gascony in 1576. He began life as his father's shepherd, but at his own strong desire his parents allowed him to enter the Franciscan Order at the age of twenty. He was received in a convent at Toulouse, and had already won the love and esteem of his fellow-monks by his unselfish devotion, when he was summoned to Marseilles to receive a legacy left to him. On his way back by sea his ship was attacked by pirates, who carried him and several of his companions into captivity. St. Vincent was sold at Tunis to a fisherman, and by him to another master, and after changing owners several times and enduring great hardships as a galley-slave, he fortunately fell into the hands of a native of Savoy, who had been converted to Mohammedanism, but was induced by St. Vincent to return to the true faith. As a reward for this great service, the French monk received his liberty, and, accompanied by his former master, he returned to France in 1607. He then made his way to Rome, and was entrusted by Pope Paul V. with a mission to the French Court, where he became the trusted friend and counsellor of Queen Margaret of Valois. He was, however, continually haunted by the memory of the sufferings of the galley-slaves with whom he had been associated in Africa, and the story goes that he even left Paris for a time to take the place of a poor prisoner, whose heart he had in vain endeavoured to touch when they were at work in the same gang

of slaves. Whether this be true or not, St. Vincent continually visited the prisons in France, doing much to ameliorate the treatment of those detained in them, and he founded many societies for the relief of the oppressed. Later he inaugurated the useful Order of the Sisters of Charity, which rapidly spread throughout Europe, and has been of such inestimable value to the suffering poor. He also founded the great Congregation of Priests of the Missions, known as that of the Lazarists, in memory of their first priory, St. Lazare in Paris, and he established the famous Foundling Hospital of the French capital. It was, it is said, no unusual thing to see the tender-hearted philanthropist carrying the deserted little ones he had picked up in the streets of Paris to this refuge, and he became known in the French capital as the 'Intendant de Providence et Père des Pauvres.' St. Vincent also did much to aid St. Francis de Sales in the organization of his new Order; he was often consulted by Louis XIII., to whom he administered the last Sacraments on his death-bed, and he died at St. Lazare in 1669, having done more, perhaps, than any one man of his time, to promote the cause of true Christianity.

The special attributes of St. Vincent de Paul, who is generally represented as a handsome man in the prime of life, wearing the Franciscan habit, are a newly-born infant held in his arms, and a Sister of Charity kneeling at his feet. In the well-known statue by Falguière, now in the Luxembourg Gallery, he carries two beautiful nude boys, who seem, however, in no need of charity, his features lit up with an expression of fatherly love. In a bas-relief by Lemaire above the door of the church dedicated to him in Paris, he stands between two figures symbolizing Faith and Charity; and on the ceiling of the choir of the same building is a fresco by Picot, representing St. Vincent presenting children to the enthroned Redeemer.

St. François de Sales—whose emblem in art is a heart crowned with thorns, either held in his hand or appearing in a glory above him, in memory of his fervent love for Christ—belonged to a noble French family, and was born near Annecy in 1567. He entered the Church as soon as he was old enough, and became Bishop of Geneva in 1602; but he is chiefly celebrated for having founded, with the aid of St. Jeanne Françoise de Chantal, the Order of the Visitation of St. Mary, for the



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ST. VINCENT DE PAUL

By A. Falguière

To face p. 368

reception of holy women, who for one reason or another were ineligible for the older monastic institutions. St. Jeanne, who was left a widow at the early age of twenty-nine, had made a vow before her marriage that if she should lose her husband, she would dedicate the rest of her life to God, and in fulfilment of it she withdrew to a nunnery after her husband's death, not, however, until she had made due provision for her young family. In 1610 she became associated with the work of St. François de Sales, whom she survived for nearly twenty years, and with whom she is occasionally grouped in French pictures. The most celebrated representation of St. Francis is that by Carlo Maratta at Forli, in which he appears as a remarkably handsome man in the robes of a Bishop. Some few instances occur of the introduction above his head of a globe of fire, in memory, it is said, of his soul having appeared in that form to St. Vincent de Paul, accompanied by a smaller globe, supposed to typify his fellow-worker, St. Jeanne.

St. Rosa of Lima was the daughter of wealthy Spanish-American parents, and was born in 1586 in the city after which she is named. She is said to have been very lovely as a girl, but to have destroyed her own beauty by rubbing quicklime on her face. She used, moreover, to wear a chaplet of flowers, beneath which were thorns piercing her head. She refused all suitors, and was about to enter a nunnery, when her parents lost all their money. St. Rosa therefore contented herself with joining the third Order of St. Dominic, which did not necessitate her complete retirement from the world, and she supported her father and mother until their deaths by doing gardening and needlework. She died in 1617, and was canonized by Pope Clement X., who at first refused to have anything to do with an Indian, as he called the American maiden, exclaiming, 'We might as well expect a shower of roses in winter.' Whereupon, says the legend, although the weather was bitterly cold, the sky was suddenly darkened by roses falling upon the Vatican, convincing the sceptical Pontiff of his error.

St. Rosa became a very favourite Saint in the latter part of the seventeenth century, and there are famous representations of her by Murillo and Carlo Dolci. Her special attributes in art are a chaplet of roses on her head; a bunch of roses held in her hand, from which issues an image of Christ; and an

anchor, on which she is leaning, into which is introduced a representation of Callao, the port of Lima, in memory, it is supposed, of the Saint having aided the sufferers in the great earthquake of 1746, or simply because she is the chosen patron of a seaport town.

St. Maria Maddalena dei Pazzi was a Carmelite nun of the early part of the seventeenth century, who is supposed to have received an extraordinary number of signal favours from heaven. When she was only a little child the Infant Saviour is said to have placed a ring upon her finger; on her resolving to withdraw from the world, the Blessed Virgin brought her a white veil, and Christ Himself came to administer the Holy Sacrament to her. St. Augustine wrote upon her heart the words 'Verbum caro factum' (The word made flesh); and after her death her remains long continued to exude a miraculous balm. St. Maddalena died in 1607, and was canonized not long afterwards. The various incidents of her legend are occasionally represented, but except that Luca Giordano has painted her being presented to Christ by an angel, they have not been chosen as subjects by any of the greater masters. The art emblems of the maiden Saint are a burning heart, a ring, a crown of thorns, and a scroll bearing the words 'Pati non mori' (Suffering not death), for St. Maria is said to have prayed to be allowed to continue to suffer for Christ rather than to be released by death. Now and then she is seen kneeling before the Blessed Sacrament, from which rays issue and pierce her breast.

Other Saints of the seventeenth century who, though they cannot be said to have inspired any works of art properly so called, yet have their distinctive emblems, were: Saints Francesco Carracciolo, a Franciscan monk whose attribute is a pyx, on account of his intense veneration for the Blessed Sacrament, and Joseph of Calasanza, a Spanish priest, founder of the so-called Piarists Schools for the education of poor children, who generally holds an image of the Blessed Virgin, is surrounded by children, and has a mitre at his feet, in memory of his having refused a bishopric; Fidelis of Sigmaringen, the first martyr of the so-called Propaganda, a congregation founded in the sixteenth century for the propagation of the Roman Catholic faith, whose emblems are a club held in his hand, or an axe embedded in his skull, he having been

killed by a blow on the head whilst preaching in the prisons, and a crucifix, in token of his devotion to Christ.

A famous ecclesiastic of the same century was St. Josaphat Kongewicz, Archbishop of Polock, who was assassinated by Greek schismatics at Witepsk, and whose art emblems are the same as those of St. Fidelis of Sigmaringen, to which is sometimes added a monstrance, in memory of his veneration for the Blessed Sacrament; and Andrea Avellino, a Theatine monk, who is represented with angels singing around him, in memory of a vision vouchsafed to him, or dying at the foot of the altar, he having been carried off by apoplexy whilst performing Mass, also deserves recognition, as does St. Paul of the Cross, founder of the Congregation of the Passionists, who give up their lives to preaching Christ crucified, and whose art emblems are a large crucifix and a heart embroidered on their robes, bearing the words 'Passio Domini nostri Jesu.' With these may be associated the less celebrated St. Francesco de Geronimo, a Jesuit monk who preached in the neighbourhood of Naples, for which reason a representation of Mount Vesuvius behind him is his distinctive emblem; St. Joseph of Copertino, a Franciscan monk who is supposed to have been carried up to heaven in a state of ecstasy when praying at the shrine of St. Francis at Assisi; St. Camillus of Sellis, founder of a congregation of Canons Regular for visiting the sick, who are distinguished from the Theatines by a cross worn on the right instead of the left side of their robes, to whom is said to have been granted the signal favour of being embraced by the image of Christ on a crucifix, at the foot of which he was praying, and whose soul is supposed to have been received at his death by Christ Himself, an incident occasionally represented in modern pictures; and the Jesuit St. Peter Clavier, whose special emblem is a group of negro boys kneeling at his feet, and who is sometimes associated with the beatified Alfonso Rodriguez, with whom he was associated in his missionary work.

In the eighteenth century there were but three Saints of any note who have been represented in art: the Franciscan monk St. Thomas of Cori, whose emblem is an image of the Infant Saviour, who is said to have appeared to him when he was officiating at Mass and to have caressed him with His little hands; St. Veronica Juliani, a Capuchin nun, whose attribute is a heart marked with a cross, because after death the instru-

ments of the Passion are said to have been found engraved upon her heart; and St. Alfonso dei Liguori, founder of the congregation of missionary priests known as the Redemptorists, who became Bishop of a diocese in the kingdom of Naples, and won a great reputation as a writer on theology. His soul is said to have been several times transported to heaven whilst his body remained upon earth, on one occasion when he was preaching to a large congregation. He lived to a great age, and before his death withdrew to one of his own convents. The attributes of St. Alfonso are an image of the Blessed Virgin, from which rays of light issue and concentrate on his face, his eloquence having been, it is supposed, inspired by the Mother of his Lord; a rosary, because after his retirement from his diocese, he is said to have spent much of his time in telling his beads; and a pyx or monstrance held in his hands, in memory of his book on the Blessed Sacrament.

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